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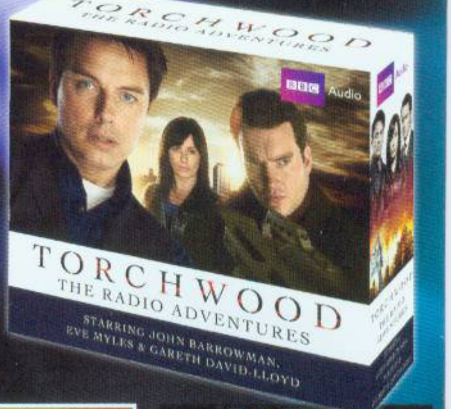
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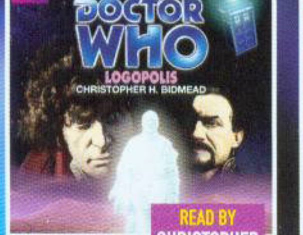
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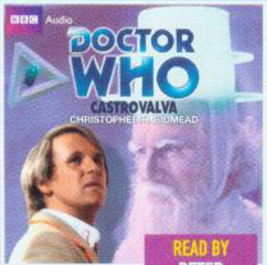
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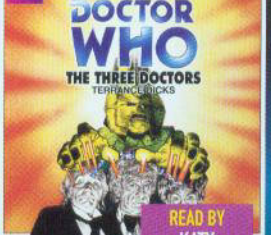
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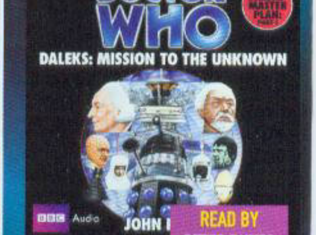
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"He's got a **sort of a swagger** that you wouldn't associate with a **mad professor**..."

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INTERVIEWS

22 Alex Kingston
66 Terrence Hardiman

PREVIEWS

6 The Vampires of Venice
8 Amy's Choice
10 The Hungry Earth/ Cold Blood

FEATURES

24 The Eleventh Hour
44 The Watcher's Guide to the TARDIS
50 Victory of the Daleks

REGULARS

4 Production Notes
5 Gallifrey Guardian
15 Public Image
16 Coming Soon
20 Galaxy Forum
33 Comic Strip: Supernature Part 1
57 The DWM Review
64 The Wheel of Fortune

Letter from the Editor

So, what do you make of the new Doctor, then? Has Matt Smith nailed it, or what? Well, I'm sure you have your own opinions about the Eleventh Doctor, Amy Pond and the new series, but it's been great to see that the reaction has been overwhelmingly positive so far. See, I told you it was going to be good!

But what has been especially heartening to see over the last few weeks is how quickly and easily kids across the country have taken to the new man in the TARDIS. **DWM** has quite a few younger readers, it's true, but it's also fair to say that a lot of us have been around the block a few times. We're used to the idea of Doctors coming and going, of regeneration and change. Let's not forget that it was almost five years ago that we *last* had a new Doctor – and for many of the show's younger fans, they don't remember a time when David Tennant *wasn't* the Doctor.

I had the very pleasant experience of joining the *Doctor Who* team on the Wengerbus last month, and got to see first hand the reaction from school children to the new Doctor and Amy. Now, I spend a lot of my time sitting in an office in Tunbridge Wells, and even though the TV ratings and merchandise sales figures and all the other statistics are there for us all to see, it hasn't always sunk in with me just how *loved Doctor Who* is today, with the youngest members of its audience. Nothing could quite prepare me for seeing up close the excitement on those kids' faces, as they got to meet their heroes.

I have to say, if Peter Davison and Sarah Sutton had come to *my* school back in 1983, to introduce a special screening of the first episode of *Arc of Infinity* – well, I can't imagine anything topping that for the rest of my life. Especially if I'd got to have my photo taken with the Ergon.

The point I'm making is, it's the easiest thing in the world to be cynical. It's easy to be a grouch, to point out continuity errors, to moan about the theme music, or to claim that Matt Smith is 'no Sylvester McCoy' (yeah, whatever). Let's be honest, having an occasional moan is part of the fun of being a fan. But not when you're actually *watching* it. When the continuity announcement finishes, and that music starts, just become an eight-year-old again. That's what I do. Every Saturday night.

Tom

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PRODUCTION NOTES

***Doctor Who*'s head writer Steven Moffat hops on board the Wengerbus. Ding ding!**

Illustration **BEN MORRIS**

Why – no seriously, *why* – do people insist on *talking* during *Doctor Who*? I remember this one time, I was sitting there, hanging on every word, and this woman leaned over, tapped me on the shoulder, and said "They're ready now."

Who are what now??

I was restrained – she kept her face. I just hissed "Shh! Go away!" and resumed watching *The Eleventh Hour* among a crowd of excited schoolkids in Inverness, where I'd just been flown to talk to the......... *press*.

I caught up with the woman who still had a face. "So, yeah, interviews, no worries!" And so it was, for the very first time I can remember, I actually *left a room* that *Doctor Who* was on in. Oh, the physical effort of it! Like Tom Baker walking towards a wind machine! I thought I'd need handholds on the floor! But oh, I was a grown-up – I chatted to the press, and I was interviewed on the telly, I did both my jokes and charmed and smarmed anyone who even glanced in my direction. I even popped back to the auditorium and told the projectionist he probably didn't need to pause it after all.

Inverness! I'd flown there, but the others – they were on the Wengerbus. Ahh, now that was a BRILLIANT idea, wasn't it? I'd sat in the office a few months earlier, and Piers explained it to me, but I wasn't really listening – there are action figures in there, and I was helping River Song battle the Vespiform – and he was going on about a bus.

"What do we need a bus for?" I asked.

"Publicity! We want an audience, don't we?"

"We're going to send a *bus* for the audience??"

"Not that kind of bus! A big showbiz bus. Like the Spice Girls had."

I shut up then, cos to my shame I couldn't even remember which episode had Spice Women in it (they sound scary, though, I might bring them back).

And so it was, I found myself in a hotel room in Inverness, still dazed from a day that had started in Cardiff with Sherlock Holmes (just some other show, what do you care), continued in London with the Doctor and a viewing of Episode 7, and was now ending in a hotel room in Inverness. I was on the phone to my wife, and just saying that I didn't think my life could get any more surreal, when – not a word of a lie – the *Doctor Who* bus drew up outside my window. Now, you've seen photographs, I'm sure – but I hadn't then, this was my first glimpse. Sitcom moment – there's me, talking about how *Doctor Who* is taking over my entire life and suddenly there's a big shiny side-of-bus sliding to a halt outside my window with Matt and Karen plastered all over it. (Not actually plastered – that would have been horrid and probably a bit upsetting – I mean a nice picture.)

The *Doctor Who* bus! And out they all came – all my friends, pouring out of a *Doctor Who* bus, on a cold night, somewhere in Scotland. And Sue's talking in my ear, worried that I've suddenly stopped talking...

That night at dinner, I'm suddenly nervous! What happens if the bus breaks down, how would that look?? And if it *crashes*... never mind the emergency services, *cover up the damn logo*!! "Has anyone thought," I asked, hopefully, "to bring posters of *Merlin*?"

But of course, it doesn't crash – the Wengerbus zigzagged all over the country, and children laughed and clapped and cheered, and at long last fish fingers and custard become part of the staple diet of Britain. Okay, not that last bit, but it's early days. C'mon, aren't you tempted? Fish custard, c'mon! It's pudding but scalier!

I'd like to say I was on the bus the whole time, cos they had the best fun ever, but I had to get back to London. I caught up with them again, though, in Northampton, at Matt Smith's old school. And there was me, and Piers Wenger and Ben Stephenson, the Head of Drama at the BBC and more important than 12 fat people with limps, during a fire alarm. But importance doesn't last a second when you step back into the Horror Of School. By the time we'd jittered our way to the office, I'd forgotten my homework, studied for the wrong exam, and accidentally deleted all French from my brain. "We're from the BBC," we chorused, in falsetto, like cartoon chipmunks.

The Man At The Desk just looked at us, with a tremendous darkness that only years of teaching can bring, and said, "Yeah, you're not due till tomorrow."

"Only kidding," he added, as he collected us from the bus station four seconds later. And then we were being taken through the school that gave the world the Eleventh Doctor – and goodness me, what was this? It was full of light and air and laughter, and teachers actually talking to pupils, like it was okay, and they maybe, y'know... *liked* them! Could it be? School without misery? French without tears? Maths without waterboarding? How different from the abominable place I went to, which will remain forever nameless in case you guess it was Camphill High School, Amochrie Road, Paisley (ah, sweet revenge – kids, get a show and a column, it ROCKS!) Still haunts my nightmares, that awful place. It was demolished a few years ago – the IQ of the entire nation jumped 15 percent over night. (ROCKS!! Did I mention?)

But what a different, lively, happy place this was. I nipped to the loos, and was half-way through flushing my head before I realised no-one had even suggested it.

And then the best of it all. For an old fan like me, just the best thing ever. The school hall was crammed full – a world of schoolboys crammed into all those chairs, and as I stood and watched, with hair still dripping and perhaps a little fragrant, the school band started up. And they played the *Doctor Who* theme! And you know what? It was GOOD. It sounded great, and thrilling and amazing. And then, like miracles, waving their way through the parting crowd, came former head boy, Doctor Who, and current head girl of the entire planet, Amy Pond.

Oh, the shouting and the cheering. I was close to one of those emotion things Russell used to talk about (he saw one once – he texted me). I swear the whole room just got a little taller, cos every boy there suddenly knew it wasn't out of reach – you *could* grow up and be a Time Lord. And then Karen smiled at them, and for a moment I thought it was gunfire. But no – just hundreds of little hearts breaking.

And as I lurked in the shadows where writers belong and watched, I thought to myself ...

Enjoy it while you can, Doctor! The Pandorica is opening! The last of the Time Lords shall fall, and every star with him...

My! Is that a crack in the wall... ?

Gallifrey **Guardian**

The Doctor and **Jo** call on **Sarah Jane**!

IT HAS BEEN ANNOUNCED BY BBC Wales and Children's BBC that Matt Smith will be making a special guest appearance as the Doctor in the fourth series of *The Sarah Jane Adventures*. Also joining Elisabeth Sladen as Sarah Jane will be Katy Manning, returning to her role of Jo Grant, a part she originally played alongside Jon Pertwee's Doctor in the 1970s. The special story is written by Russell T Davies, the first *SJA* episodes he has scripted since co-writing the very first episode, *Invasion of the Bane*.

Elisabeth Sladen says "It's a fantastic script – I can't wait to work with another Doctor, and I hope Matt has fun with us. I've known Katy for ages, and I'm delighted to be working with her."

Katy Manning, who has recently returned to live in the UK adds, "Playing Jo Grant again is something I never really considered. I was gobsmacked when they asked me, and I am over the moon. What an incredible little treat. I come home and this is one of the first things that happens!"

"We are absolutely thrilled to be introducing Sarah Jane and the gang to both the Eleventh Doctor and Jo Grant – and to have a script penned by Russell T Davies is the icing on the cake!" adds executive producer Nikki Wilson. "Viewers are in for a real treat, with an action-packed story, full of Russell's usual wit and warmth, which takes the gang inside a secret base beneath Mount Snowdon and introduces brand new vulture aliens, the mysterious Shansheeth. All this, plus a trip to an alien planet – a first for *The Sarah Jane Adventures*."

Producer Brian Minchin tells **DWM**, "This two-part story consists of Episodes 5 and 6, and they've been a long time in the planning! It's worth stressing for **DWM** readers that neither Matt nor Katy is making a cameo appearance – it's a proper full-blooded adventure for the two of them. And I can guarantee a moment of screen history when Sarah Jane and Jo get to meet, for the first time ever. We've got lots to learn about where Jo has been, and why she's come back now – not to mention her reaction to the Eleventh Doctor! There are plenty of treats for fans, but a rattling good yarn for new viewers too, with lots of action and revelations, and maybe heartbreak too – old friends might well be reunited, but will they all live to tell the tale...?"

Katy Manning returns as Jo Grant!

These episodes will be directed by Ashley Way, who is sharing directing duties on Series Four with Joss Agnew. The story will mark the Doctor's first meeting with Sarah Jane since his regeneration; David Tennant's Tenth Doctor appeared in last year's *SJA* story, *The Wedding of Sarah Jane Smith*, and this was followed by a brief appearance from Sarah Jane in *The End of Time* Part Two, shortly before the Doctor's change of appearance.

Katy Manning is the fourth former *Doctor Who* regular to reprise her role in *The Sarah Jane Adventures*, following Elisabeth Sladen as Sarah Jane herself, John Leeson, who voices robot dog K9, and Nicholas Courtney, who returned as the Brigadier in the 2008 *SJA* story, *Enemy of the Bane*. Katy Manning last played Jo on television in the 1973 story *The Green Death*, after three years of adventures with the Third Doctor.

Shooting on Series Four of *The Sarah Jane Adventures* is well under way with a fifth series already confirmed. The series is comprised of six two-part stories. Joining Russell T Davies are writers Phil Ford, Joseph Lidster, Rupert Laight, Gareth Roberts and Clayton Hickman. The series will be transmitted this autumn.

>>This **Issue**

>>Game on!
Four interactive *Doctor Who* games – starring Matt Smith and Karen Gillan – will be online from June!

>>Cybermen on DVD!
Four more stories are confirmed for DVD release this year – including a Cybermen box set!

>>New companion!
The Eighth Doctor is about to get a new companion in the Audio Adventures – but who will it be?

“Something happens in there. The girl who pushed me away... Her face like an animal!”

GUIDO

THE VAMPIRES OF VENICE

SATURDAY 8 MAY 2010

“When we originally sat down to discuss this episode,” says writer Toby Whithouse, “the one thing that Steven wanted – my task for this script – was a ‘reboot’ episode. You know, if you’ve been living in a cave for the last five or six years and have missed *Doctor Who* completely, this would be a good jumping-on point. So, he wanted a big, bold, funny, romantic episode – and Rory is part of that.”

Yes, Rory is back! Amy’s charmingly hapless fiancé, last seen in *The Eleventh Hour*, is about to have his world turned upside-down when the Doctor pays a surprise visit to his stag party (and, oh, what a surprise it is!) and whisks him off into time and space.

“The Doctor decides that there is a growing chasm between Amy and Rory,” Toby continues, “and so he offers to take them to any time, anywhere in the world, so they can find each other again and rebuild their relationship.

“They arrive in Venice in 1580, where the Calvierris, a very powerful aristocratic family, have taken over the city. They have a strange, unfathomable hold over the population. They’ve started their own school, which very quickly becomes the most high profile and prestigious place to be in Venice, so parents are petitioning to have their children taken on there. But of course, what they don’t realise is that once the children are taken in to the school, they are being manipulated and changed in a very macabre way...”

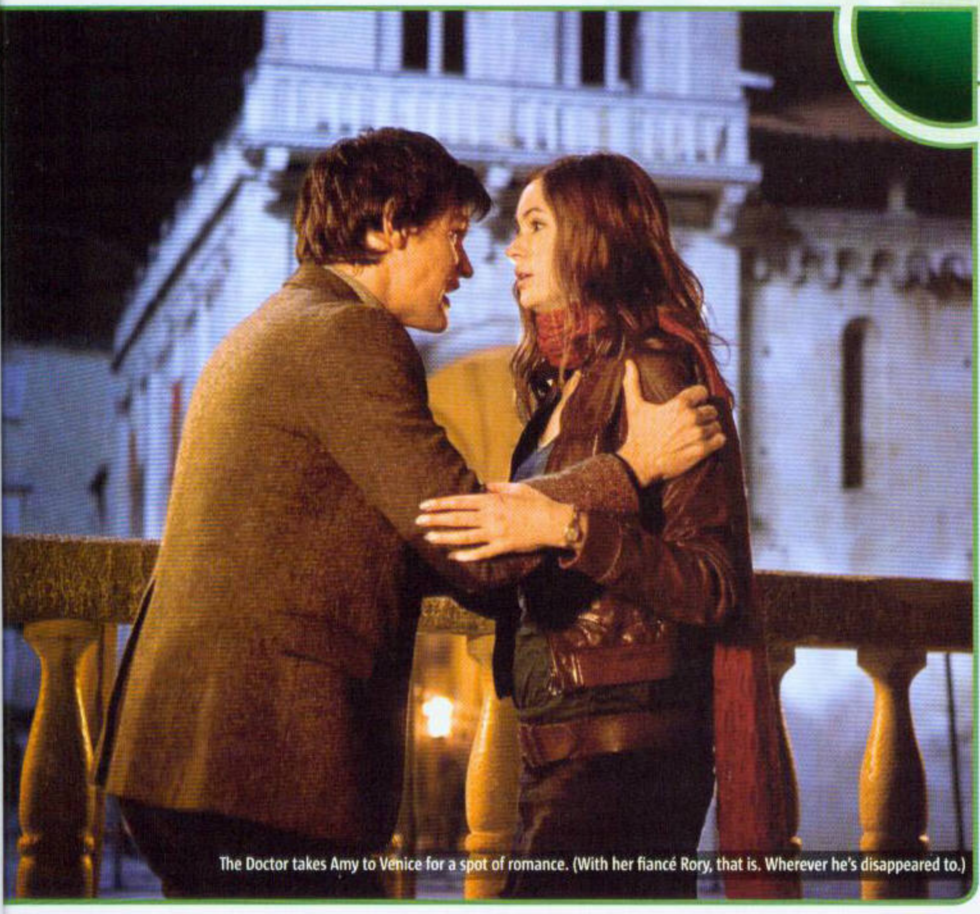
So, the romantic date is off the table, as Amy and the Doctor embark on yet another high-octane adventure – and poor Rory finds himself running to keep up. “Rory doesn’t know what the hell is going on,” admits Arthur Darvill, who plays him.

“When the Doctor leaves at the end of *The Eleventh Hour*,” Arthur says, “Rory thinks, ‘That’s it, we can get on with our lives now.’ So, when the Doctor turns up at the beginning of this episode, it’s a massive shock. It’s completely out of the blue, so Rory’s pretty stunned right from the word go. Even before we start meeting strange vampires! He doesn’t know what to do. Going into the TARDIS, coming to Venice, it’s all a bit much. He’s kind of playing catch-up all the time.”

“It’s similar to the role Mickey Smith had,” Toby adds. “By this point, Amy has already become very quickly immersed in the Doctor’s world, and very quickly acclimatised to it – and so it’s good to have somebody who questions everything. Not so much in terms of ‘What do we do?’, but more in terms of ‘*Why* are we doing this? Why are you running *towards* trouble all of the time?’

“Very quickly, the companions can become very heroic. The same strength of character and bravery that allows them to even contemplate a life with the Doctor means that they can, in a way, lose the very human characteristics of fear and caution and scepticism. And so it’s good to have a character coming on board who is the voice of the *sane* human, who’s going to say, ‘Why aren’t we just *running away*!?’”

The Vampires of Venice is Toby Whithouse’s second *Doctor Who* episode, having previously written 2006’s *School Reunion*. In the years between then and now, he has been kept busy as the creator and head writer on BBC Three’s supernatural drama



The Doctor takes Amy to Venice for a spot of romance. (With her fiancé Rory, that is. Wherever he's disappeared to.)

DOCTOR WHO

Series One Episode 6

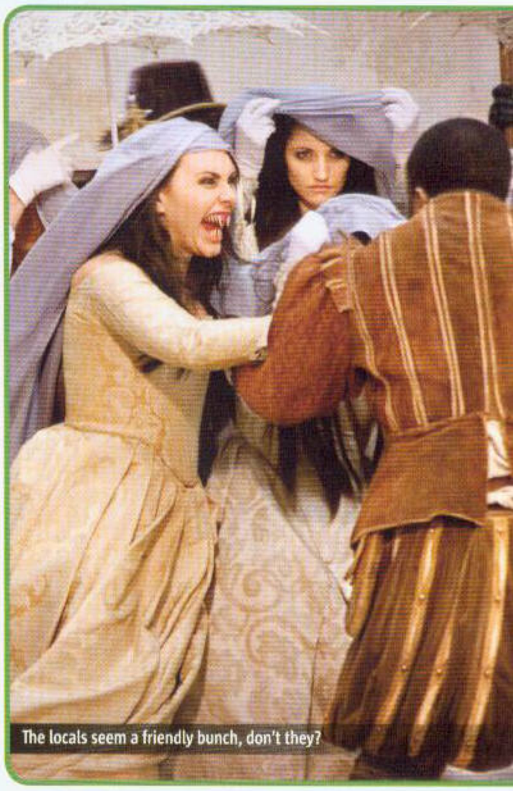
STARRING MATT SMITH, KAREN GILLAN, ARTHUR DARVILL, HELEN McCRORY, ALEX PRICE, SIMON GREGOR
WRITTEN BY TOBY WHITHOUSE
DIRECTED BY JONNY CAMPBELL

QUOTE, UNQUOTE

THE DOCTOR: Parents do all sorts to get their kids into good schools. They move house, they change religion. So why are *you* trying to get her *out*?
GUIDO: Something happens in there. Something magical, something evil. My own daughter didn't recognise me. And the girl who pushed me away. Her face, like an animal...

IN A NUTSHELL...

The Doctor takes Amy and Rory on a romantic date to sixteenth-century Venice – but, much to poor Rory's horror, things go off the rails as soon as they arrive. The mysterious Calvierri family are running a sinister school for girls, from which no-one escapes unchanged. Rosanna Calvierri's students have fangs, they can't be seen in mirrors, and they drink humans dry. But even they aren't the worst things stalking the city...



The locals seem a friendly bunch, don't they?

> "They asked me to write **a romantic episode**. Venice, to me, is **the most romantic city in the world**, so I suggested **setting it there**..." *TOBY WHITHOUSE*

Being Human, but he was delighted to carve out some time in his schedule for a return to *Doctor Who*. However, he never imagined that his second script would end up requiring some of this year's most extravagant filming...

"As I said, they asked me to write a romantic episode. And Venice is, to my mind, the most romantic city in the world. So, I immediately suggested setting it there and they went with it.

"But I never thought for a moment they would go to Croatia!" he laughs. "I never expected them to venture outside of Cardiff: given that they've been able to do spaceships and alien landscapes in Cardiff, it struck me they'd find a way to do Venice there as well. Cardiff is a ridiculously versatile place, and certainly a lot of the interior scenes [for this episode] were filmed there.

"I was thrilled [when they told me about filming in Croatia] – and then felt rather guilty, because they went and did this extraordinarily expensive foreign shoot. And I think Trogir looks absolutely fabulous. I couldn't be happier with it. The thing is, the Venice of 2010 looks absolutely *nothing* like the Venice of 1580. Now, sadly, it's all Starbucks and mask shops."

The Croatian town of Trogir is a remarkably faithful stand-in for the famous Italian city. For over three centuries, it was ruled by the medieval Venetian empire, and their influence can be seen everywhere, from the romantic waterfronts, to the rickety cobbled pavements and the narrow, labyrinthine alleyways. "It's a testament to the power of the empire that they spread their architecture and their culture hundreds of miles in every direction," Toby says. "Their influence on the surrounding countries is really clear and powerful."

The Venetian authenticity of Trogir also made production designer Edward Thomas' job a heck of a lot easier. "Oh, it's fantastic," he says. "The Venetians built it all those many years ago for us!"

When **DWM** meets Edward in Trogir, on the first day of filming for this episode, we stand at the edge of the redressed harbour. Banners hang from the ramparts of the town's medieval walls, market stalls spill their wares all over the straw-strewn pavement, braziers flicker and smoke in the breeze. The TARDIS – big and blue and bold as ever – has never looked so out of place. Around us wander dozens of Croatian extras in period dress, one of whom drags along a confused-looking goat on a piece of string.

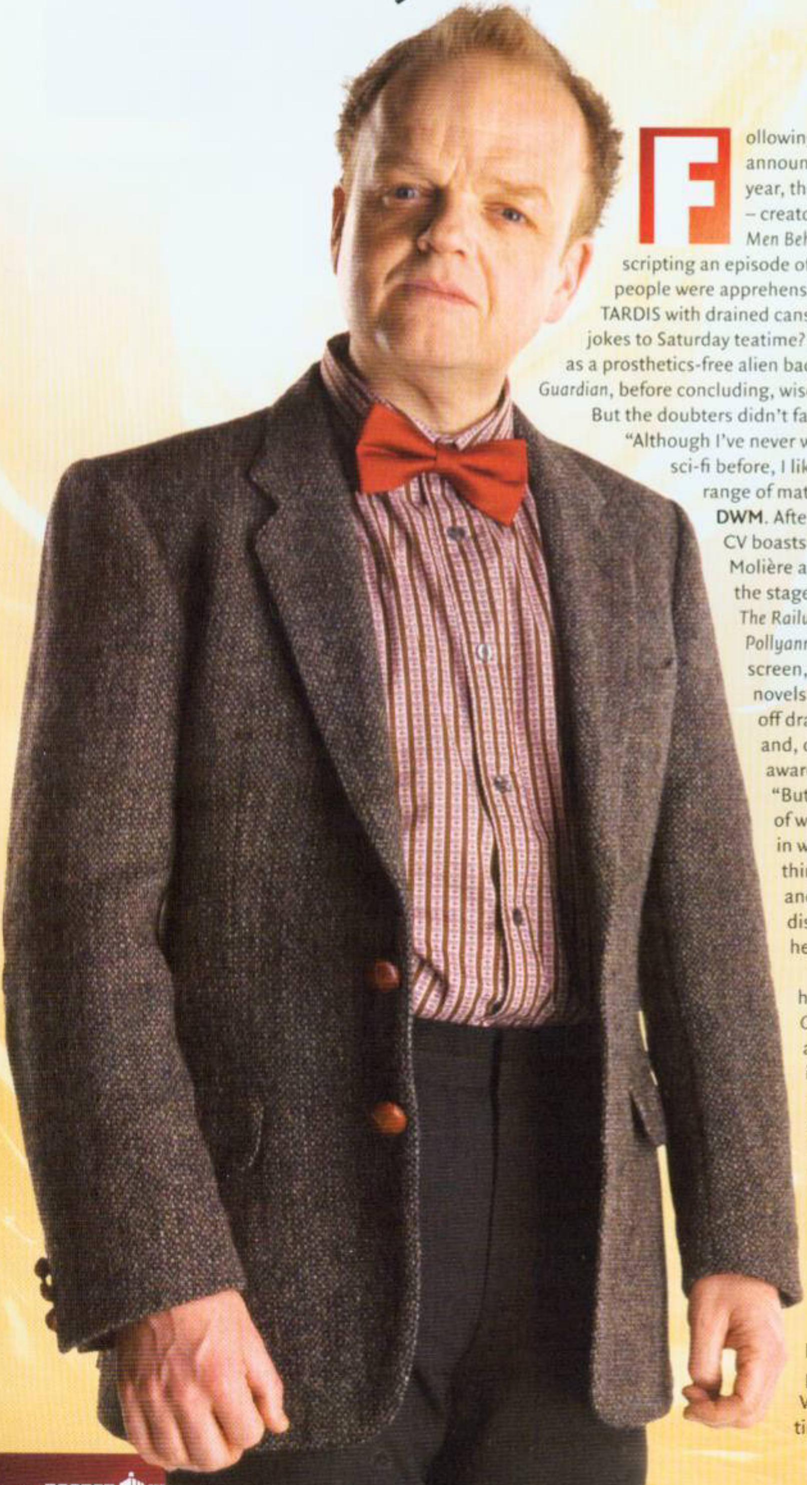
It really does seem like Edward and his team haven't had to do much to transform Trogir into sixteenth-century Venice. But it wasn't as easy as it looks. The town is on UNESCO's list of World Heritage Sites, and that added some complexity to his work.

"You're not allowed to drill into buildings," he says, "you're not allowed to change them in any way. You have to go through a whole rigmarole for anything you want to do: covering windows, covering cash machines, those sorts of things. You've got to be very careful with what you do, and make sure that everything's cleared up front so no-one gets into trouble!

"They look after their buildings here. The 'periodness' of the buildings is still very much intact, so for us it's really been about covering up the wires, the modern things. The biggest challenge is that there's nothing here, we've had to bring everything in. If it hasn't come from the UK, it's had to come from Dubrovnik or Zagreb, because there is no set dressing here. Apart from the goat, that is. The goat is local." **DAVID BAILEY**

"Listen to me. **Trust nothing**. From now on, **trust nothing you see**, **hear or feel**!"

THE DOCTOR



AMY'S CHOICE
SATURDAY 15 May 2010

Following the announcement, last year, that Simon Nye – creator of 1990s sitcom *Men Behaving Badly* – was scripting an episode of *Doctor Who*, some people were apprehensive. 'Will he fill the TARDIS with drained cans of ale? Bring knob jokes to Saturday teatime? Cast Martin Clunes as a prosthetics-free alien baddie?' asked *The Guardian*, before concluding, wisely, 'Probably not.' But the doubters didn't faze Simon.

"Although I've never written any sci-fi before, I like doing a broad range of material," he tells **DWM**. After all, his eclectic CV boasts translations of Molière and Dario Fo for the stage, adaptations of *The Railway Children* and *Pollyanna* for the small screen, two original novels, numerous one-off dramas and TV films, and, of course, multiple award-winning sitcoms. "But I loved the idea of writing a script in which I can type things like 'monster' and 'the postman disintegrates'," he grins.

The idea at the heart of *Amy's Choice* – dreams, and what happens if you can't tell whether you're in one or not – came from showrunner Steven Moffat. Simon and Steven have known each other for years. In the early 1990s, Steven's mother-in-law, legendary TV producer Beryl Vertue (the one-time agent of *Doctor Who* writer Terry Nation, for whom she negotiated to partially keep the rights to his Dalek creations), came across Simon's 1989 novel *Men Behaving Badly*, and tracked him down, believing that it was ripe for TV adaptation. Six series of *Men Behaving Badly* later, Simon admits: "I owe my career to Beryl. I'm very happy to be remembered for *Men Behaving Badly*. Better writers than me aren't remembered for anything."

Was Simon's involvement in *Doctor Who* a shoe-in from the moment Steven took over as head honcho? "He asked me to write an episode after I mentioned that my four kids all love the show," answers Simon. "In fact, it's the only programme they all watch together happily. They argue about everything else, often violently. And I love *Doctor Who*. I watched the very first episode going out, in 1963, though I was only four."

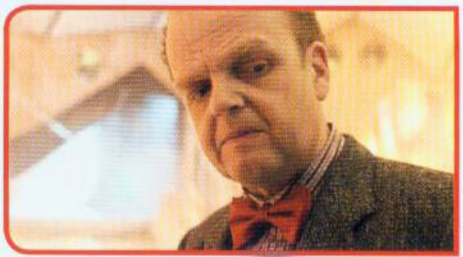
He is one of only two writers this series who have never written *Doctor Who* before. (The other is Richard Curtis, who's penned Episode 10.) Simon once claimed, "I don't do mad, plot-driven farragoes. You have to allow your characters time to talk." So, how hard was scripting mad old, plot-driven *Doctor Who*? "Dialogue is the essence of situation comedies," he says, "but once we're allowed to get out and about and film, I love a fast-moving plot. *Doctor Who* is a real ideas show. It's having the whole universe to play with that does it. The sheer number of options, the froth of concepts, makes it more time-consuming to write. Inevitably I got a few things wrong tonally at first, and had to be taken out of the back of the *Doctor Who* studio in Cardiff and beaten up until I got it right.

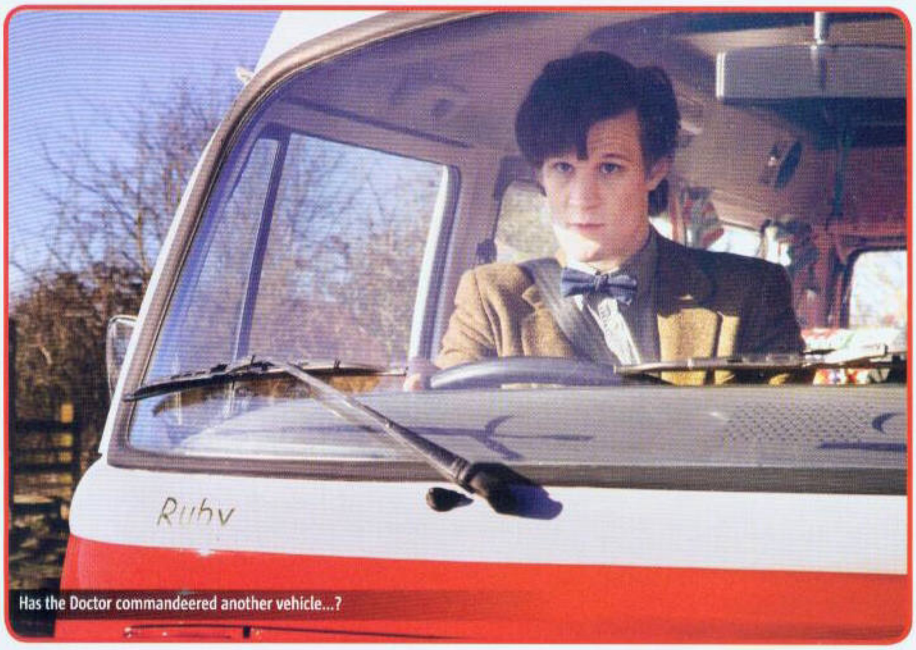
"However, as everyone now surely knows, Matt is a brilliant Doctor – light on his feet, nicely odd face, bristling with intelligence. His Doctor is very satisfying to write for because, like all the great Doctors, he's a genius but has that unknowable quality." So too does the villain of the piece, Toby Jones' Dream Lord. "The character started off as a darkly threatening, virtually mute, evil genius, but gradually we gave him more and more to say. In fact, you can't shut him up now – and the Doctor really, really wants to. The Dream Lord is a relentless piss-taker, and gives the Doctor such a hard time. He's really quite vindictive towards him. Cruelty can be horribly fun to write. The Dream Lord is very slippery and chimerical. He's got a few surprises up his sleeve."

These include, rather magnificently, an army of killer pensioners. What has Simon got against

We're not sure what these pensioners are up to, but we're convinced it's not just gardening...

"The **Dream Lord** is very **slippery and chimerical**. He is really **quite vindictive** towards the Doctor. **Cruelty can be horribly fun to write**!" SIMON NYE





Has the Doctor commandeered another vehicle...?

the elderly? "Can I just say, I love old people? I plan to be one myself one day. But given the choice between creating – or being – a nice, meek pensioner, or a deliciously crazed old maniac, I know which one I'd go for. I did, initially, make various sensitive points about aging, but they were cut from the script when we realised they weren't funny, clever, or dramatic."

In short, *Amy's Choice* is "a classic *Doctor Who* nightmare about reality and paranoia," says Simon, "and, of course, the shame of waking up to find you've been dribbling." Plus, the episode deepens our understanding of Amy and Rory's relationship. As Simon puts it: "Would you settle down, even with the one you really love, if you could be off travelling the universe?"

Asked if he might write for *Doctor Who* again, Simon replies: "I wrote *Amy's Choice* as a one-off, so I think that's probably it – but I've loved doing it, the script editors on the show are amazing, and Steven is doing an incredible job. And I have now sat in the TARDIS," he beams, "and can confirm that it is bigger on the inside."
BENJAMIN COOK

DOCTOR WHO

Series One Episode 7

STARRING MATT SMITH, KAREN GILLAN, ARTHUR DARVILL, TOBY JONES, AUDREY ARDINGTON, JOAN LINDER
WRITTEN BY SIMON NYE
DIRECTED BY CATHERINE MORSHEAD

QUOTE, UNQUOTE

AMY: "Is this because of you? Is this some Time Lordy thing, because you've shown up again?"
THE DOCTOR: "Listen to me. Trust nothing. From now on, trust nothing you see, hear or feel."

IN A NUTSHELL...

It's five years since Amy and Rory travelled with the Doctor. They're back living in Leadworth, and Amy is pregnant. Rory has grown a ponytail. Life is good, if a little humdrum. Until the Doctor drops by for a visit.

And then they wake up. In the TARDIS, the Doctor, Amy and Rory have had exactly the same dream. But the TARDIS has died, and it's drifting towards a cold star – just 14 minutes till impact! If they don't freeze to death.

And then they wake up. Two worlds: one in the time machine, one in the village that time forgot. One real, the other fake. "You're home. You're also dreaming. Trouble is, Rory, Amy... which is which?" Their lives depend on making the right choice. But time is running out...

"It's not **quicksand**. She didn't just sink – **something pulled her in**, it wanted her..."

THE DOCTOR

BBC one | BBC HD

THE HUNGRY EARTH/COLD BLOOD

SATURDAY 22 MAY 2010, SATURDAY 29 MAY 2010 (TBC)

Oh, for the sweet love of Rassilon, look away right now if you don't want to spoilered, regarding the monsters in these episodes. Look away, look away! Still with us? Don't say we didn't warn you, as Steven Moffat explains why he decided to bring back iconic *Doctor Who* monsters, the Silurians...

"It was more the idea than the original TV shows, to be honest," he says, referring to 1970's *Doctor Who and the Silurians* and 1984's *Warriors of the Deep*, "and more [Silurian creator] Malcolm Hulke's wonderful Target novel *Doctor Who and the Cave Monsters* than the version of Silurians we saw on the telly. That novel had proper, complex characters – not just rubber suits. And the planet's previous owners demanding it back. That's a *huge* idea. That's a movie franchise idea! Just having that idea could make you rich for the rest of your life. So Malcolm gave it to *Doctor Who*. Quite right."

The man hired to do justice to the Silurians' post-millennial comeback was Chris Chibnall, who not only wrote eight episodes from the first two series of *Torchwood*, but was the writer of pacey real-time delight *42*, from *Doctor Who*'s 2007 season. He was deliriously happy to be given the task of resurrecting the reptilian creatures.

"The Silurians are just a brilliant, fully-realised creation by Malcolm Hulke," he enthuses. "They're not monsters marauding the universe, looking for a scrap, or a place to conquer. They're creatures with a really strong point of view and a very specific thing they want to accomplish, which isn't necessarily unreasonable, but which puts them on a collision course with humanity... and therefore, the Doctor."

On Steven's suggestion, Chris revisited that 1974 Target novel. "It was even better than I remembered," he says, "and I'd remembered it was pretty bloody good. But in that you can see very clearly Malcolm Hulke's unfettered vision for the Silurian race. So that was the starting point: telling the story of the Silurians, with twenty-first-century techniques at our disposal. The story of homo reptilia. After I'd read that, I went back with a story idea and a list of things I wanted us to get on screen."

"We had a lot of discussions, Chris and I," says Steven, "and I'm not sure I can disentangle them now. What you see on screen, is definitely all Chris. As far as I can recall – and Chris can shout me down – I suggested a drill project with another drill drilling up, and maybe the idea of a tiny mining village having to stand proxy for all the human race. But really, these shows are Chris', and that's what's great about them."

"There's a village," nods Chris, "there's a family, and then there's Meera Syal as Nasreen Choudhry, drilling to the centre of the Earth! That was Steven's main brief: I want a big drill! I wanted to start with a family. I love seeing families in *Doctor Who*, cos that's how so many people watch it. And they're a tight-knit group of people who all love each other, so I can really put them through hell."

In the epic, first ever Silurian story – aired a staggering *four decades* ago – Jon Pertwee's Doctor stumbled upon them as part of a UNIT job. How does he rediscover them this time around – and what are the Silurians after?

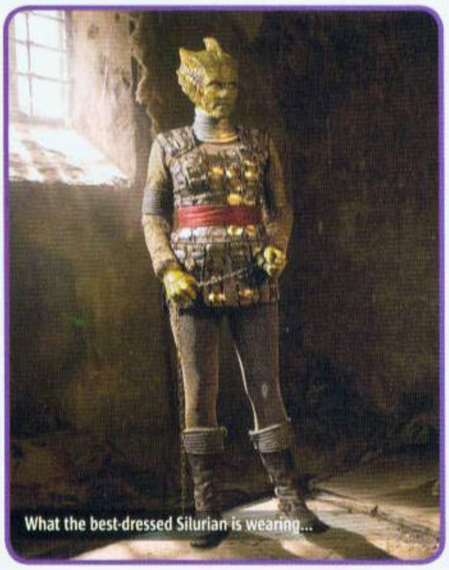
"Well, it's important to say that there are plenty of problems the Doctor has to deal with, before he comes across the Silurians," notes Chris. "I think it's crucial to build up to their arrival, for new viewers. So, although **DWM** readers are forewarned, not every viewer will be! And certainly not the characters in the story. All they know is that strange things are starting to happen at a geological drilling project. As for what they're after... well, to begin with, they're trying to protect themselves."

One of Chris' main aims was to individualise the Silurians, who in previous *Doctor Who* tales have really only been distinguishable by dint of somewhat different voices or shorter/longer necks.

"That's why we went with prosthetics," explains Chris. "Right from the off, I wanted great actors playing Silurians, and to be able to use their eyes

The Doctor and Amy search for the hole truth.

> "**The Silurians** are just a **brilliant**, fully realised creation. **They're not monsters** marauding the universe, **looking for a scrap**..." *CHRIS CHIBNALL*


What the best-dressed Silurian is wearing...

and faces, so it was always going to be unlikely that we'd have rubber suits. We did talk about it, but one of Steven's guidelines was: this is a different branch of the same species we've met before.

"So that liberated us," he continues. "I talked about the Cat Nuns from *Gridlock* and *New Earth*, which are very beautiful, expressive creatures. I have to say what Millennium FX's Neill Gorton and Rob Mayor came up with is just gorgeous. Quite different from before, but honouring the idea and the concept. These new creatures don't negate the original Silurians, they're a different exploration of the same idea. They're close cousins. And once you see Neve McIntosh (who plays Silurians Alaya *and* Restac) and Matt Smith acting their socks off together, I'm hoping you'll feel the idea paid off."

At heart, Mr Chibnall, what is this epic story about?

"It's about family, it's about loyalty, it's about protecting your own territory, it's about whether it's ever possible to reconcile opposing causes. Because normally that's what the Doctor is good at. But what happens when the two sides have equally compelling cases – and neither will compromise? How does the Doctor deal with that?"

JASON ARNOPP

DOCTOR WHO

Series One Episodes 8 & 9

STARRING MATT SMITH, KAREN GILLAN, ARTHUR DARVILL, MEERA SYAL, NEVE McINTOSH, ROBERT PUGH
WRITTEN BY CHRIS CHIBNALL
DIRECTED BY ASHLEY WAY

QUOTE, UNQUOTE

THE DOCTOR: Why's there a patch of earth in the middle of your floor?
NASREEN: We don't know, it just appeared overnight.
THE DOCTOR: Good, right, you all need to get out of here *very fast*.

IN A NUTSHELL...

Over in the tiny, remote hamlet of Cwmtaff, human science is again being bold, pushing boundaries and asking for trouble. The Discovery Drilling Project – or as the technically-minded Doctor calls it, "a Big Mining Thing" – has burrowed 21 kilometres into the Earth, deeper than ever before. However, as Discovery boss Nasreen Choudhry and her project manager/unrequited love Tony Mack celebrate, an ancient race launch pre-emptive strikes, from way further beneath their feet than 21 kilometres. People, alive and dead, start to vanish. The Doctor, Amy and Rory face the ultimate uprising...

Latest award nominations

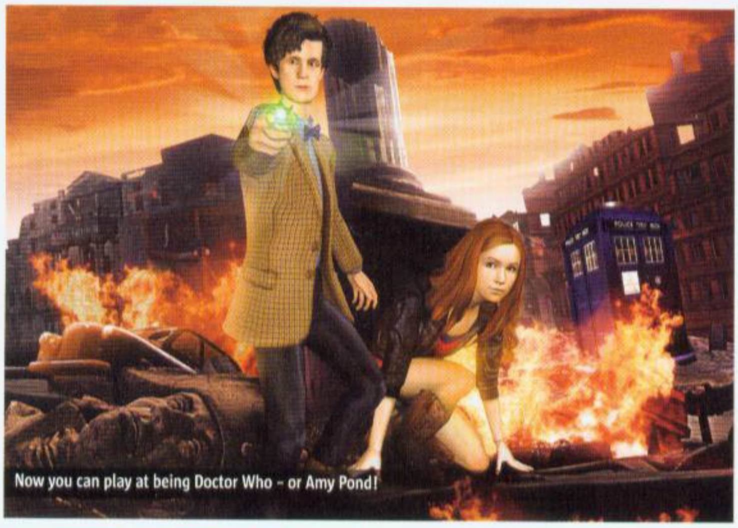
Doctor Who and its two popular spin-off series, *Torchwood* and *The Sarah Jane Adventures*, have all been nominated in this year's Bafta Cymru awards. Up for Best Drama Series/Serial are both *The End of Time* Part One and *Torchwood: Children of Earth: Day One*. *The End of Time* Part One is also nominated for Best Make-Up, while *Children of Earth: Day One* is also nominated in the categories of Best Sound, Best Editor, Best Costume, Best Screenwriter (for Russell T Davies), Best Original Music Soundtrack and Best Actress (for Eve Myles). *The Waters of Mars* is nominated for Best Design. *The Sarah Jane Adventures* is nominated as Best Interactive and the SJA story *Prisoner of the Judoon* is nominated as Best Children's Programme. The Bafta Cymru awards ceremony will take place on 23 May 2010 at the Wales Millennium Centre.

Meanwhile, three of the *Doctor Who Specials* have been nominated for a Hugo award in the category Best Dramatic Presentation, Short Form. The nominees are *The Next Doctor*, *Planet of the Dead* and *The Waters of Mars*. The winners will be announced at Aussiecon 4 in Australia this September.

Online archive

An extensive new collection of *Doctor Who* material, which includes rare documents and photos from the BBC Archive, is now available to view for free at *www.bbc.co.uk/archive/changingwho/index.shtml*. Titled *The Changing Face of Doctor Who*, the collection explores how the series – and the public's attitude towards it – has changed over the years since 1963. The launch of the archive drew a lot of attention in the mainstream press, particularly the revelation that regeneration was originally conceived as being like a 'bad LSD trip'. We were almost as shocked as we were when we first printed this, 15 years ago.

Adventure Games online from June!



Now you can play at being Doctor Who – or Amy Pond!

THE BBC'S *DOCTOR WHO* website is to feature four original interactive 'episodes', in the form of free downloadable computer games available for PC and Mac, in which players assume control of the Doctor and Amy. *Doctor Who: The Adventure Games*' executive producers are Steven Moffat, Piers Wenger, Beth Willis, along with Anwen Aspden of BBC Wales Interactive and Charles Cecil of Revolution Software. The games are being developed by Sumo Digital, with stories and scripts from Phil Ford, who co-wrote 2009's *The Waters of Mars*, and James Moran, who wrote 2008's *The Fires of Pompeii*.

Matt Smith and Karen Gillan have been digitally recreated for the game, and have provided the voices for their characters, while music has been provided by TV series composer, Murray Gold. Additional cast members will portray original characters and familiar foes, such as Cybermen.

Steven Moffat says, "Children don't just watch *Doctor Who* – they join in. They make up games, invent their monsters, create their own stories. Now they can *be* the Doctor in brand new episodes. *Doctor Who: The Adventure Games* will offer fans of the Doctor a unique opportunity to enter his world, face his challenges and grapple with his deadliest foes. By developing these games alongside the new TV series, we've been able to weave exciting narrative strands with the very finest game design to create a new kind of *Doctor Who*, which can be enjoyed by the whole family."

"There aren't 13 episodes of *Doctor Who* this year," quips Piers. "There are 17 – four of which are interactive. Everything you see and experience within the game is part of the *Doctor Who* universe: we'll be taking you to places you've only ever dreamed about seeing – including locations impossible to create on television."

Simon Nelson, Head of BBC Multiplatform in Vision, continues: "A few years ago we couldn't have dreamt of commissioning such an innovative form of drama. By integrating the creation of these 'interactive episodes' with the development of the TV series, we've been able to create amazing two-hour dramas in which you control the action. By aiming these 'interactive episodes' at the broad audience of TV show – unique in British television, in that it encompasses at least three generations – we're aiming to encourage the family to gather round the PC or Mac in the same way they do the television. Driving computer literacy is a keystone of the BBC's public service remit and we expect *Doctor Who: The Adventure Games* to be hugely popular in the homes of Britain this year.

"Only the BBC could produce such an innovative slice of new drama. We're offering two-hour original *Doctor Who* episodes to production standards on a par with the TV series, working with the very best creatives within the UK. We're hugely proud of *Doctor Who: The Adventure Games*, which will establish new standards in interactive drama and allow families the country over to enjoy *Doctor Who* stories in unique and innovative ways."

"*Doctor Who: The Adventure Games* will offer the chance for *Doctor Who* fans to visit places they've only dreamed off, facing off against monsters they've previously had to imagine," Anwen enthuses. "Players will visit places which have never been shown on television – and these will go on to define the look and feel of future TV episodes."

The first episode of *Doctor Who: The Adventure Games* will be available to download for PC and Mac from *www.bbc.co.uk* in June 2010.

More cast members confirmed for Series One

WITH THE NEW SERIES of *Doctor Who* now well underway on BBC One, guest cast members appearing in the second half of the season can now be revealed.

Episode 7, *Amy's Choice* by Simon Nye, guest-stars **Audrey Ardington** (the Abbess in *The Sarah Jane Adventures' The Eye of the Gorgon*) as Mrs Poggit, **Toby Jones** (Dobby in the *Harry Potter* films) as the Dream Lord, and **Joan Linder** (*Little Britain*) as Mrs Hamill. One of the stunt performers is **Nick Hobbs**, who has previously appeared in *Doctor Who*, notably as Aggedor in 1972's *The Curse of Peladon* and 1974's *The Monster of Peladon*.

In the following two-part adventure, *The Hungry Earth/Cold Blood* by Chris Chibnall, **Meera Syal** is joined by **Robert Pugh** (Jonah in the *Torchwood* episode, *Adrift*) as Tony Mack, **Samuel Davies** (*Framed*) as Elliot, **Alun Raglan** (*Belonging*) as Mo, **Nia Roberts** (*Holby City*) as Ambrose, **Neve McIntosh** (*Bodies*) as Alaya, **Richard Hope** (*The Bill*) as Malohkeh, and **Stephen Moore** (the voice of Marvin the Paranoid Android in the radio and TV versions of *The Hitchhiker's Guide to the Galaxy*) as Eldane.

In tenth episode, currently titled *Vincent and the Doctor* by Richard Curtis, **Tony Curran** as Vincent Van Gogh and **Bill Nighy** as Dr Black are joined by **Morgan Overton** (*Sense and Sensibility*) as Student 1, **Andrew Byrne** (*Jekyll*) as Student 2, **Nik Howden** (*Ashes to Ashes*) as Maurice, **Sarah Counsell** (*Being Human*) as Waitress, and **Chrissie Cotterill** (*Wire in the Blood*) as Mother.

Guest-starring alongside **James Corden** in Episode 11, written by Gareth Roberts, are **Daisy Haggard** (*Man Stroke Women*) as Sophie, **Darrell Heath** as Avatar Man, **Owen Donovan** (*Torn*) as Steven, **Babatunde Aleshe** (*New Tricks*) as Sean, **Jem Wall** (*EastEnders* and *Merlin*) as Michael, **Karen Seacombe** (*Little Britain*) as Sandra, and **Kamara Bacchus** (*Beautiful People*) as Clubber.

The cast list for the final two-parter, written by Steven Moffat, has yet to be officially announced – but, trust us, it promises to be as amazing as the episodes themselves...

Tony Curran as Vincent.

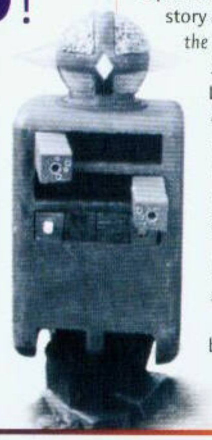
"Sssh, it's starting!" The Cybermen settle down with their new Cyber-box set.

Cybermen, **Quarks** and **Tetraps coming** to **DVD**!

DVD COMPANY 2|ENTERTAIN has confirmed the titles of four more *Doctor Who* stories that will be available on disc later this year.

Following the release of the *Kamelion* box set on 14 June, which will contain the Fifth Doctor stories *The King's Demons* and *Planet of Fire*, 12 July will see 1968's *The Dominators* hitting the shelves, priced £19.99. The five-part story, which features the memorable diminutive robots, the Quarks, stars Patrick Troughton as the Second Doctor, Frazer Hines as Jamie and Wendy Padbury as Zoe. *The Dominators* also features Arthur Cox as Cully; Arthur has been seen in *Doctor Who* as recently as *The Eleventh Hour*, in which he played Mr Henderson.

Following on 9 August is a DVD box set containing two Cybermen adventures, 1975's *Revenge of the Cybermen* and 1988's *Silver Nemesis*, RRP £29.99. *Revenge of the Cybermen* is an early adventure for the Fourth Doctor (Tom Baker), Sarah Jane (Elisabeth Sladen) and Harry (Ian Marter), which follows the attempts of the silver giants to destroy Voga, the planet of gold. The other story in the set, *Silver Nemesis*, was made to celebrate *Doctor Who*'s 25th anniversary, and stars Sylvester McCoy as the Doctor and Sophie Aldred as Ace, in a complex tale of Cybermen, Nazis, Elizabethan witches and Gallifreyan superweapons – and an unbelievable cameo from American superstar, Dolores Grey!



The following month, on 13 September, Sylvester McCoy's début story as the Doctor, 1987's *Time and the Rani*, comes to DVD priced £19.99. Featuring Bonnie Langford as the Doctor's faithful companion Mel, and Kate O'Mara as the amoral Rani, the release of this adventure will mean that the first outings for all eleven Doctors (bar 1966's *The Power of the Daleks*, which sadly no longer exists), will be available to buy on DVD.

Further details on the bonus material that will be available on the discs will be announced in **DWM** soon.

The Eighth Doctor's **mystery companion**!

Which one of these fine specimens will the Eighth Doctor choose to potter about with?

***SITUATION VACANT*, THE** second story of the fourth season of the Eighth Doctor audio adventures released by Big Finish, is set for this July. The story will see the introduction of a brand new companion for the Paul McGann's Doctor – but just who that will be won't be revealed until the adventure is released.

"The Eighth Doctor travelled with Lucie Miller (Sheridan Smith) for over three years," explains producer David Richardson. "At the end of the Christmas Special *Death in Blackpool* (the first story of the fourth season), they parted company, and the Time Lord is now on the hunt for a replacement. In a bizarre scenario, *Situation Vacant* sees four contenders competing for that coveted opportunity to travel in time and space."

David talks us through the likely lads and lasses...

Hugh Bainbridge

"Hugh is an amiable public school type who, though perhaps not the brightest tool in the box, is happy to rush in where Time Lords fear to tread. He's played by James Bachman, who many will recognise from his appearances in *That Mitchell and Webb Look* – for which he also wrote many sketches – *Saxondale* and *Beehive*."

Juliet Walsh

"Juliet's a tough cookie. A driven and highly successful career woman, there's nothing she won't do to close the deal. Juliet's played by Niky Wardley of *Benidorm*, *Shameless* and *All the Small Things* fame, although *Doctor Who* fans will perhaps know her best as Lauren's school chum in the 'Am I bovvered' sketches on *The Catherine Tate Show*."

Asha Qureshi

"Asha is a no-nonsense, capable young woman with a tendency towards precociousness and a surprising ability to cope with the unexpected. She is played by Shelley Conn, who has starred in many TV series – including *Party Animals*, alongside Matt Smith. Her other credits include *Mistresses*, *The Innocence Project* and *The Palace*."

Theo Lawson

"Theo is King of the Geeks: an introverted and computer-savvy teenager who knows more about gigabytes than he does about girls. Theo is played by Joe Thomas, discovered in the Cambridge Footlights and one of the rising stars of the hit comedy *The Inbetweeners*. Joe also appeared in last year's *Doctor Who* audio from Big Finish, *Castle of Fear*."

DWM has no idea who will make it on board the TARDIS – but as David says, "May the best companion win!"

BBC Audio news

BBC
DOCTOR WHO
The Runaway Train

BBC Audio has announced new *Doctor Who* titles which will be available later this year. Speaking exclusively to **DWM**, commissioning editor Michael Stevens says, "Readers of *The Daily Telegraph* can't have failed to notice that the issue dated 24 April carried a covermount disc of *Doctor Who – The Runaway Train* by Oli Smith, read by Matt Smith. Featuring the brand new arrangement of the theme tune, this hour-long story will be available as a digital download and CD release later in the year. Matt took time out of his very busy schedule to read this story in late March.

"Elsewhere, Geoffrey Beevers visited Bath in early April to read *Terror of the Autons* by Terrance Dicks, our Classic Novel offering for July. In the world of download-exclusive titles, *The Slitheen Excursion* written by Simon Guerrier and read by Debbie Chazen is available from May, and *Judgement of the Judoon* written by Colin Brake and read by Nicholas Briggs is available from June. Both are unabridged readings of BBC Books."

New DWAs

BBC
FREE SCARY MONSTER MASK!
DOCTOR WHO
ADVENTURES
DON'T BLINK!
THE WEEPING ANGELS ARE BACK!
AMAZING POSTERS!
Behind-the-scenes SECRETS!
FACTS!
NEW ADVENTURES
NEW COMIC STRIP
NEW SCARES

Doctor Who Adventures, the magazine for younger readers, features a free Weeping Angel mask in issue 164 (out now); there's a messenger bag and the chance to win a life-size Angel in issue 165; a free stationary set and an Amy and Rory fact file can be found in issue 166; and there's a free notebook and quizzes about Vampires and the Dream Lord in issue 167. Matt Smith's diary appears in every issue. The mag is available from newsagents and supermarkets every week, usually priced £2.10. Squeeeeeeeeee! *[Don't ever print that word again, or you're fired – Ed]*

BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

David Tennant with Suranne Jones in *Single Father.*

Dragoon David

David Tennant voices Spitelout in Dreamworks current 3D animation *How to Train Your Dragon* and narrates the latest Cressida Cowell Hiccup audiobook *How to Ride a Dragon's Storm*. *Sarah Jane*'s Mona Lisa, **Suranne Jones**, and **Neve McIntosh** (from the forthcoming *The Hungry Earth/Cold Blood*) joined David for BBC One's *Single Father*.

Matt's got it covered

Matt Smith graced the cover of April's *Gay Times* (a first for a Doctor). Expect release priority for his movie *Womb*, in which he plays Thomas and required attention from a real Doctor while filming in the freezing Baltic waters. Meanwhile, *Outcast* with **Karen Gillan** as Ally has been screened at various film festivals recently.

Another Dream Come True

A second series of BBC One's *Tonight's the Night* hosted by **John Barrowman** has been commissioned for the summer. *A Bit of Tom Jones* with **Eve Myles** arrives on DVD on 17 May, while **Gareth David-Lloyd**'s band Blue Gillespie performs London gigs on 22 and 23 May. **Burn Gorman** is Renwick in Ricky Gervais' movie *Cemetery Junction*. **Kai Owen** ran in the London Marathon on 25 April on behalf of CLIC Sargent. **Ben Foster** has been principal conductor on Peter Gabriel's *New Blood* tour ending in LA on 7 May.

Springing onto Four

BBC Four's Spring/Summer season includes *Lennon Naked* with **Christopher Eccleston** (who attended Scarborough's National Student Drama Festival in March) as John Lennon and **Naoko Mori** as Yoko Ono; and *The First Men in the Moon* adapted by/starring **Mark Gatiss** as Edwardian scientist Professor Cavor.

Euro Holmes

The **Steven Moffat**/**Mark Gatiss** modern day BBC One drama *Sherlock* has been shooting three 90-minute episodes in Wales and London with **Euros Lyn** joining as a director. **Chris Chibnall** has been commissioned to write 10-part series *Camelot* shooting in Ireland from June for 2011 broadcast on US cable network Starz.

Tom Baker Confidential

Tom Baker was the subject of Sky Arts' *In Confidence* on 13 April and a panellist on Radio 2's *And the Winner is...* on 1 April. **Paul McGann** takes part in *Sonnet 155* at London's Almeida Theatre on 9 and 16 May. **William Russell** has been shooting *Senior Living*, a new film about care homes aimed at promoting dementia awareness, at a Gerrards Cross nursing home. **Bonnie Langford** tours the US and Canada as Roxie Hart in *Chicago* until June. **Richard Franklin** played Sorin in *The Notebook of Trigorin* at London's Finborough Theatre in April.

Friend of Dorothy

Dalek Operator **Anthony Spargo** is the Tin Man in the titles of BBC One's *Over the Rainbow*. Fellow Dalek Operator **Barnaby Edwards** launched audiobook company Textbook Stuff in April providing poetry and prose downloads read by himself, another Dalek Operator **Nicholas Pegg** and various actors including Miriam Margolyes and John Sessions. See *www.textbookstuff.com* for more details.

Awards

Enid, directed by **James Hawes** (currently directing *DCI Banks: Aftermath* for ITV1), won Broadcasting Press Guild Awards' Best Single Drama on 26 March with **Peter Capaldi** Best Actor for *The Thick of It*. **Amy Roberts** won the Olivier Awards Best Costume Design for *The Misanthrope* on 21 March.

Comedy

Catherine Tate, **Ruth Jones** and **James Corden** were among acts at the recent *C4 Comedy Gala* in aid of Great Ormond Street Hospital, and Tate appeared on Radio 4's *The Unbelievable Truth* on 5 April. Further to **DWM** 418, **Simon Nye**'s Omid Djalili BBC Two guesthouse comedy (now titled *Navid and Johnny* and featuring Stephen K Amos and Lisa Maxwell) filmed a pilot on 1 April, and Series Two of *Reggie Perrin* is being recorded for summer broadcast.

Max Faulkner.

Vroom Vroomnik!

SatNav company TomTom promises to negotiate with **Brian Blessed** to use his voice if a Facebook group lobbying for it attracts 25,000 members.

Quickies

Billie Piper promoted BBC One's *A Passionate Woman* on *Breakfast* on 7 April and broadcast followed on 11 and 18. **Noel Clarke**'s 4.3.2.1 arrives on 2 June.

Billie is a passionate woman, we hear.

John Simm narrated *Inside the Perfect Predator* (BBC One 25 March) and presents Manchester United's new DVD *A Century of Dreams*. **June Whitfield** plays May in May during *Coronation Street*'s Blanche Hunt funeral storyline.

Obituary

Hubert Rees, who was the Chief Engineer in *Fury from the Deep*, Captain Ransom in *The War Games*, and John Stevenson in *The Seeds of Doom*, has recently died. Stuntman **Max Faulkner**, who also had small roles in various stories from *The Ambassadors of Death* to *The Creature from the Pit*, died recently aged 70. Stuntman **Martin Grace**, who played a Thal in *Dr Who and the Daleks*, died on 27 January aged 67. **Tony Imi**, film cameraman on *The Faceless Ones*, died on 8 March aged 72. DWM

THE DOCTOR·WHO COMPANION: THE SPECIALS

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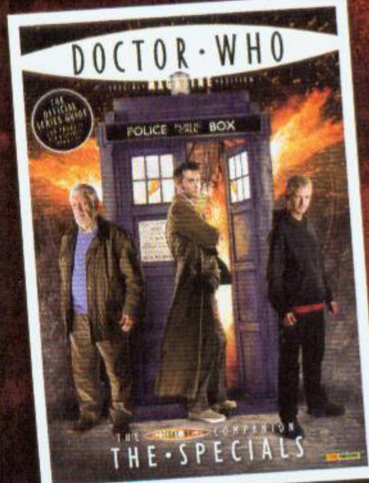
Discover the behind-the-scenes secrets of the Tenth Doctor's final epic adventures, in the latest **DWM** Special Edition. Researched and compiled by Andrew Pixley, packed with previously unpublished photos, day-to-day details of *Doctor Who*'s production, and thousands of fascinating new facts – this is the essential guide to David Tennant's last adventures as the Doctor.

The Doctor Who Companion: The Specials contains in-depth articles on The Next Doctor, Planet of the Dead, The Waters of Mars and The End of Time, plus the 2008 Proms Special Music of the Spheres and the Animated Special Dreamland.

Available now from WHSmith and all good newsagents, priced £6.99

Panini magazines



The Next Doctor
The End of Time

PUBLIC IMAGE

Tom Spilsbury takes a look at how the Eleventh Doctor's début fared in the TV ratings war...

Over 10 million tune in for The Eleventh Hour!

"Come on, hurry up, it starts in a minute!" Viewers flocked to their televisions on Easter Saturday in their millions...

AS EVERYONE ON THE PLANET MUST surely be aware by now (well, the UK, anyway), *Doctor Who* has been one of the most phenomenally successful TV shows of the past five years – which in some ways has made this column easy to write. I must admit that I fear of one day having to write a *Public Image* column where I'd need to report that *Doctor Who* had received its lowest viewing figures for over 20 years, and/or that the programme had dropped out of the weekly television viewing charts altogether. Staggeringly, the former would be true if *Doctor Who* drops below 6 million viewers – since its 2005 return, *every single episode* has reached that benchmark on its début screening. The smallest twenty-first-century *Doctor Who* audience remains 6.08 million for *The Satan Pit* in June 2006 – a figure which would be celebrated for any drama on television these days.

As for the latter point, a handful of *Doctor Who* episodes did drop out of the Top 100 chart back in the 1980s (as noted last issue), but if the same thing happened today it would require the show's audience to slip to around 2.5 million. This hasn't looked remotely likely since the show's comeback five years ago, and indeed since the 2008 episode *Forest of the Dead*, *Doctor Who* hasn't seen an episode miss the Top 10, let alone Top 100 – a remarkable feat when you take a look at the number of *Coronation Street* and *EastEnders* episodes vying for the top places.

Five years after *that* triumphant Easter resurrection, many were keen to see how well *Doctor Who* would do without not only David Tennant – who had starred as the Doctor for the last four of those five years – but also Russell T Davies, who had been the head writer and executive producer ever since the big 2005 return.

Top 20 Programmes (29 Mar – 4 Apr 2010)

Pos	TV Series (Channel, day)	Rating
1	**Coronation Street** (ITV1, Mon)	10.39m
2	**Coronation Street** (ITV1, Mon)	10.34m
3	**EastEnders** (BBC One, Mon)	10.00m
4	**Doctor Who** (BBC One, Sat)	9.59m
5	**Coronation Street** (ITV1, Fri)	9.25m
6	**Coronation Street** (ITV1, Fri)	9.13m
7	**EastEnders** (BBC One, Tue)	9.12m
8	**EastEnders** (BBC One, Fri)	9.06m
9	**EastEnders** (BBC One, Thu)	8.98m
10	**A Touch of Frost** (ITV1, Sun)	8.79m
11	**Coronation Street** (ITV1, Thu)	8.69m
12	**Emmerdale** (ITV1, Mon)	7.92m
13	**Emmerdale** (ITV1, Tue)	7.77m
14	**Emmerdale** (ITV1, Fri)	7.72m
15	**Emmerdale** (ITV1, Wed)	7.39m
16	**Emmerdale** (ITV1, Thu)	7.09m
17	**Coronation Street** (ITV1, Sun)	7.04m
18	**Ashes to Ashes** (BBC One, Fri)	6.62m
19	**Jonathan Creek** (BBC One, Sun)	6.62m
20	**UEFA Champions League** (ITV1, Wed)	6.59m

Audience figures for *The Eleventh Hour*	
BBC One screening (3 Apr)	9.59m
BBC HD screening (3 Apr)	0.49m
BBC Three repeat screening (4 Apr)	0.74m
BBC HD repeat screening (5 Apr)	0.04m
BBC Three repeat screening (9 Apr)	TBA
iPlayer views	TBA – episode still available
Total audience	TBA

Well, it may be too soon to draw conclusions after just one episode, but all the signs are as positive as they could possibly be. The début of Matt Smith as the Doctor (not to mention Steven Moffat as head writer) was watched by an average of **10.08 million** viewers, split across *The Eleventh Hour*'s simultaneous HD/SD screenings. This was made up by a figure of **9.59 million** viewers on BBC One, while a further **0.49 million** were watching in high-definition on BBC HD. Although the two numbers aren't officially added together in the BARB ratings chart [see left], Matt Smith's total first night audience was slightly more than David Tennant's (whose festive début in 2005's *The Christmas Invasion* was seen by 9.84 million). *The Eleventh Hour* also gained the highest figure for a *Doctor Who* series-opener since 2005's *Rose*, when Christopher Eccleston made his first appearance as the Ninth Doctor. Overall, it is one of eight (out of the first 61) twenty-first-century episodes to be seen by over 10 million viewers on first transmission – the others being *Rose* (10.81m), *Voyage of the Damned* (13.31m), *Journey's End* (10.57m), *The Next Doctor* (13.10m), *The Waters of Mars* (10.32m), *The End of Time* Part One (12.04m) and *The End of Time* Part Two (12.27m).

The Eleventh Hour thus becomes the fourth consecutive episode to pass 10 million – the last time *Doctor Who* enjoyed such a run was way back in 1979, when eight consecutive episodes (made up of *Destiny of the Daleks* and *City of Death*) reached those heights when BBC2 was BBC1's only competition, with ITV temporarily off the air.

The Eleventh Hour also extends *Doctor Who*'s 'Top 10' success to 11 episodes in a row, and there was no doubt that *Doctor Who* was the biggest TV highlight of an Easter weekend that also saw a brand new episode of *Jonathan Creek* (co-starring Eighth Doctor Paul McGann and his audio companion Sheridan Smith) the first of the two-part *A Touch of Frost* finale (scheduled, frustratingly, directly opposite *Creek*), as well as the return of the 1980s-set police/time travel series *Ashes to Ashes*.

As you can see from the chart opposite, all of the above were big successes in their own right, but *Doctor Who* was far and away the highest-rated show of Easter Saturday itself. Number two for the night was BBC One's long-running hospital drama *Casualty*, which attracted 6.23 million viewers, and 21st place on the weekly chart. It's a measure of how well *Doctor Who*'s audience has been sustained over the past five years, that *Casualty* was regularly hitting the highs of eight or nine million viewers back in 2005, and often beating *Doctor Who* to be the number one show of the night.

ITV1, meanwhile, offered a repeat of the movie *Harry Potter and the Prisoner of Azkaban* (which bubbled around 3 million during the period it was head-to-head with *Doctor Who*), followed by a *Harry Hill's Best of TV Burp* compilation (3.89 million). After *Doctor Who* finished, ITV1's fortunes picked up very slightly, although *Ant and Dec's Push the Button* could still only muster 4.34 million viewers. Again, it's useful to turn the clock back five years – when Ant and Dec were the Doctor's main competition as Christopher Eccleston made his début. At that time, the duo were pulling in crowds of eight million (even when scheduled directly against *Doctor Who*), so it's pleasing to see that *Doctor Who*'s audience has been sustained, even if others have dwindled.

One other intriguing factor in *The Eleventh Hour*'s success is the number of viewers who recorded the episode to watch during the week. Roughly eight million watched 'live', meaning that approximately two million viewers 'timeshifted' the episode to watch at their convenience. Back in 2005, an episode such as *The Long Game*, for example, had roughly 7.5 million viewers watching 'live' while another half a million caught up with a recording. As it becomes easier to watch our favourite shows in a number of different ways, we can expect more and more viewers to be watching at different times. However, with *Doctor Who*'s total audience remaining astronomically high, we can be sure that it will still be on television for many years to come...

COMING SOON...

All the latest *Doctor Who* DVD and audio releases previewed.

THE TIME-SPACE VISUALISER

Your handy guide to the upcoming *Doctor Who* DVDs, CDs and magazines available soon...

APRIL

FRIDAY 30

Audio Drama CD *City of Spires* by Simon Bovey [Sixth Doctor and Jamie] Big Finish £14.99

Audio Drama CD *The Lost Stories: Point of Entry* by Barbara Clegg and Marc Platt [Sixth Doctor and Peri] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: Shadow of the Past* by Simon Guerrier [Third Doctor and Liz] Big Finish £8.99

MAY

MONDAY 3

DVD *The Creature from the Pit* by David Fisher [Fourth Doctor, Romana and K9] 2|entertain £19.99 See page 16

THURSDAY 6

Talking Book CD *Daleks: Mission to the Unknown* by John Peel [First Doctor, Steven, Katarina and Sara. Read by Peter Purves and Jean Marsh] BBC Audio £12.99 See page 19

THURSDAY 27

DWM 422 Panini £4.20

MONDAY 31

Audio Drama CD *The Wreck of the Titan* by Barnaby Edwards [Sixth Doctor and Jamie] Big Finish £14.99 See page 17

Audio Drama CD *The Lost Stories: The Song of Megaptera* by Pat Mills [Sixth Doctor and Peri] Big Finish £14.99 See page 17

Audio Drama CD *The Companion Chronicles: The Time Vampire* by Nigel Fairs [Fourth Doctor, Leela and K9] Big Finish £8.99 See page 18

Audio Drama CD *The Companion Chronicles: Night's Black Agents* by Marty Ross [Sixth Doctor and Jamie] Big Finish £8.99 See page 18

JUNE

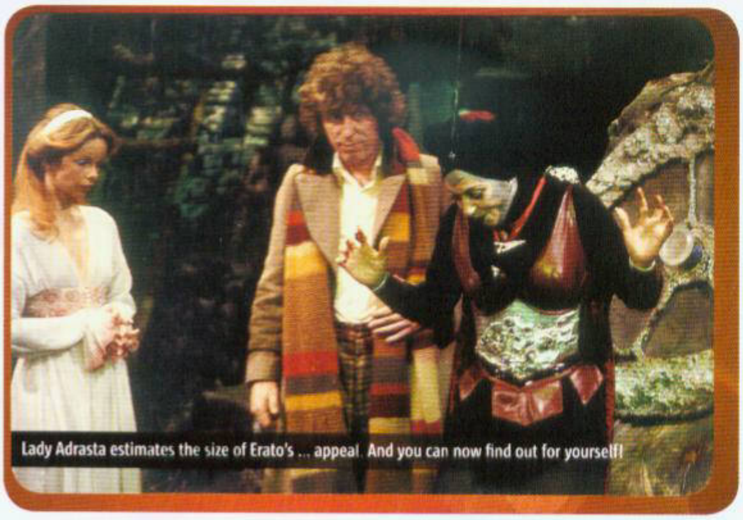
THURSDAY 3

BBC Audio
DOCTOR WHO
DALEKS: THE MUTATION OF TIME
JOHN PEEL

Talking Book CD *Daleks: The Mutation of Time* by John Peel [First Doctor, Steven and Sara Kingdom. Read by Peter Purves and Jean Marsh] BBC Audio £12.99

Audio Reading CD *The Hounds of Artemis* by James Goss [Eleventh Doctor and Amy. Reader to be confirmed] BBC Audio £8.99

BBC DVD
DOCTOR WHO
THE CREATURE FROM THE PIT
PG
DVD
The TOM BAKER Years 1974-81


Lady Adrasta estimates the size of Erato's ... appeal. And you can now find out for yourself!

The **Creature** from the **Pit**

THE PRODUCTION OF THE infamous 1979 story *The Creature from the Pit* had more than its fair share of problems. But what was a nightmare for the crew has proved to be a boon to documentary producer Chris Chapman 30 years on...

"It's often said," confides Chris, "that the most interesting 'Making-Of' documentaries to produce are the ones which detail stories where everything went horribly wrong. And *The Creature from the Pit* lurched into life with the wonderfully optimistic concept of a huge green flowing blob monster, squelching its way through the mines of Chloris. All other production issues on this story are literally dwarfed by Erato, so I opted to produce a very focused documentary for this DVD which concerned itself purely with the design, construction and use of the mighty beast himself!

"Key to this was getting visual FX maestro Mat Irvine on board as an interviewee. Mat had a horrid time on *The Creature from the Pit*, and was initially unsure as to whether he would want to revisit it! Luckily he came round – realising that this was an opportunity to defend the best intentions of his very talented effects crew. Mat put me in touch with his visual effects assistants Steve Bowman, Steve Lucas and Morag McLean. Morag in particular was a revelation on camera – witty, dry and honest – explaining how she had worked through the night to amend Erato's – um – appendage. We brought the team back together again in Mat's home and workshop – and it was great to see that none of them had forgotten the grisly details of Erato's construction, and that they all still got on so well.

"From their interviews the message came through loud and clear that this was a team of hard-working professionals doing their utmost to create the impossible, something that would only be attempted with CGI these days."

There is also a less story-specific piece included on this DVD, focussing on a hugely important contributor to *Doctor Who*. "With this having been director Christopher Barry's last of ten contributions to the series," says Chapman, "it seemed an ideal opportunity to take a candid look back at his *Doctor Who* stories and his wider career. Christopher had always struck me as a complex man with an interesting love/hate relationship with *Doctor Who* over the years, but his position in *Who* folklore – as the first person to direct Daleks, Patrick Troughton and Tom Baker – makes him a very significant figure. It was a godsend when Christopher not only agreed to take part, but also invited me down to his home to get to know both him and his lovely wife, Venice. I was even more cheerful to be asked the following question via email: 'Do you drink Hooky beer? Or are you a wine-bibber?' I wasn't quite sure what this meant, but I knew I was in!

"Christopher was hugely helpful and regaled me with a host of great stories from his time growing up as an evacuee and his early work at the famous Ealing Studios. For the shoot, I wanted a great location that was familiar to Christopher and linked nicely into his favourite times on *Doctor Who*, so the picturesque village of Aldbourne seemed ideal – it had doubled for Devil's End in Christopher's classic story *The Dæmons*, in 1971. I hope that the result is insightful for anyone interested in Christopher's work, as well as a fascinating insight into the career path of a director over five decades.

DVD 2|ENTERTAIN

RELEASED 3 May 2010
PRICE £19.99 RRP
FEATURING The Fourth Doctor (Tom Baker), Romana (Lalla Ward) and K9 (David Brierly)
WRITTEN BY David Fisher
FIRST BROADCAST 27 Oct – 17 Nov 1979

WHAT'S IT ABOUT?

Answering a distress call, the TARDIS arrives on the planet Chloris. The Doctor, Romana and K9 explore the lush, verdant world and discover what appears to be the remains of a gigantic egg. Who – or what – has summoned the TARDIS? And what terrors await the travellers in 'The Pit'?

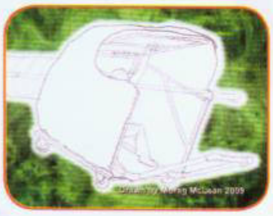
EXTRA FEATURES

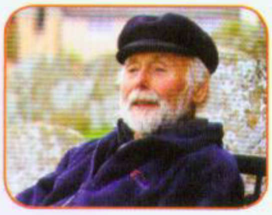
- Commentary with actors Lalla Ward and Myra Frances, director Christopher Barry and visual effects designer Mat Irvine
- *Christopher Barry: Director* – overview of Barry's life, career and *Doctor Who* work
- *Team Erato* – a look at the problems involved in designing the story's monster
- *Animal Magic* – excerpt from the popular BBC1 children's show, featuring Tom Baker in character as the Doctor on the set of *The Creature from the Pit*
- Photo Gallery
- Deleted Scene
- Programme Subtitles and Subtitle Production Notes
- PDF material – *Radio Times* listings
- Coming Soon – *Kamelion* box set: *The King's Demons* and *Planet of Fire*

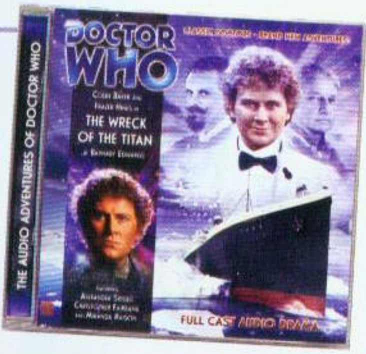
"Ultimately," Chapman concludes, "our interviewees were all able to look back on *Creature* with a wry smile and a dirty chuckle – much as fans of the story watch it now!" **DAVID DARLINGTON**

BUY IT BECAUSE: As well as the fascinating (but painful!) memories of the designers, there's plenty to enjoy on this DVD, both funny and dramatic.

Mat Irvine
Visual Effects Design







The **Wreck** of the **Titan**

AUDIO ADVENTURE BIG FINISH

RELEASED 31 May 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Sixth Doctor (Colin Baker) and Jamie (Frazer Hines)
ALSO STARRING Alexander Siddig, Miranda Raison, Christopher Fairbank
WRITTEN BY Barnaby Edwards

WHAT'S IT ABOUT?

The Doctor and Jamie find themselves trapped aboard the RMS *Titanic*, heading towards an appointment with destiny. But the iceberg isn't their only problem. Down in the inky depths, something is hunting: something huge, hostile and hungry...

HOW DO I BUY IT? Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email *sales@bigfinish.com* or visit *www.bigfinish.com*

THE SIXTH DOCTOR IS TAKING Jamie McCrimmon for his first proper trip in the TARDIS. Hang on, first trip? How can this be? "This is the new Jamie, the Jamie that hasn't remembered the Doctor, and the Doctor decides to take him for a sort of pleasure cruise on the *Queen Mary*," explains *The Wreck of the Titan*'s writer and director, Barnaby Edwards. "But the TARDIS takes them to the wrong place – it's not the *Queen Mary*, it's the *Titanic*! And then strange things start happening, and it may or may not be the real *Titanic*, but that iceberg is looming, and all hell is going to break loose! And all the characters change, in this story. It's a story of metamorphosis."

Has being both the writer and the director affected Barnaby's approach to this story? "Oh, absolutely," he nods, "I was fed up of directing big casts, so I decided to write this for as few people as possible – it's the Doctor, Jamie, and four others. And that meant I could have arguably the best cast we've ever had, because I had the budget to do it!"

Barnaby's pride over the casting for this story is justified – it features the likes of Alexander Siddig (*Star Trek: Deep Space Nine*) and Miranda Raison (*Daleks in Manhattan/Evolution of the Daleks* and *Spooks*). "I play Captain Nemo," reveals Sid. "He's like this mythical fictitious Jules Verne hero. An exotic, swashbuckling hero of the deep! Explorer, inventor, general renaissance man. He's under orders from someone mysterious to get hold of the Doctor and his travelling companion..."

"It's all so very complicated, and there's a twist I can't talk about too much," adds Miranda. "I play two characters for the price of one! One is Miss Theresa Pilkington, who's a British adventurer in the *Titanic* era, and the other Mrs Myra Selfridge, who's a sort of New York tough cookie from 40 years previous. She's forced into becoming an adventurer, but is much more of an indoor tavern type!"

"This story is not set in Jamie's era," points out actor Frazer Hines, "but it's still old-fashioned enough – wood and balustrades and brass and stuff – that he can relate to it more than to a shiny silver dome and men in space helmets! Although it's a different time to his own, he feels a little bit more at home in it; there are things he can latch on to." "They both get their independence," promises Barnaby of the Doctor and his companion. "Jamie is no longer a cipher, as he sometimes was on television. He's more of an active character – he saves the Doctor, and he has ideas – but the Doctor still has to rescue him! It's now less of a father/son relationship, and more like one of brothers..." **DAN BERRY**

BUY IT BECAUSE: It has a superb cast – and there's an *amazing* twist...

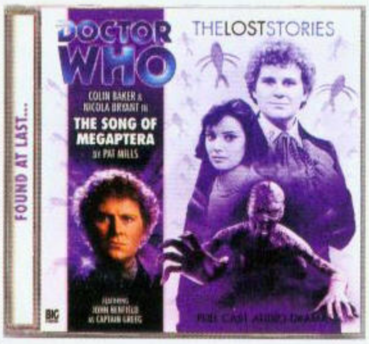
The **Song** of **Megaptera**

ACTRESS SUSAN BROWN GRINS. "I enjoyed that episode of *Doctor Who* with the aeroplane," she reveals. "You know the one I mean?" What, *Time Flight*?! "With Lesley Sharp. That was brilliant, I thought, absolutely fantastic." Ah, right – *Midnight*.

Susan, who appeared in last year's *Torchwood: Children of Earth* as Bridget Spears, stars in this month's *Lost Stories* release. Originally written for the Fourth Doctor's era on television back in 1980, the script for *The Space Whale*, as *The Song of the Megaptera* was then called, was cancelled once, adapted for the Fifth Doctor, cancelled again, adapted for the Sixth Doctor, and cancelled *again*, – before being resurrected by Big Finish. But Susan probably knows this already. She seems to be a bit of a fan.

"I always loved *Doctor Who*, and always loved all the Doctors in their different incarnations," she smiles. "Now, all these years later, to actually be working with so many of them is just fantastic! Listen, I started watching it when you weren't even a twinkle in anybody's eye! I started watching when I was a teenager!"

Who are you playing in *The Song of Megaptera*, Susan? "I'm playing two characters today," she explains. "One is the chief engineer of a spaceship, and she's a bit of a bossy-boots, but she means well. She just likes a bit of efficiency. My other character is somewhere between two- and four-thousand years old, and has lived in the Megaptera for all that time, very happily, with her family!"



"A factory ship is pursuing these space whales," says writer Pat Mills, the space whales being the eponymous Megaptera, "and they're harvesting them for colony planets. The Doctor comes to the rescue, saves the whale, and gets sucked into the factory ship instead – and from then on, it's downhill all the way!"

Pat has loved the experience of adapting his unmade television script. "I think audio actually makes you work that much harder," he considers. "And because it's part of the *Lost Stories*, no-one's saying to me 'It's got to go this way, because that's what we're doing at Big Finish'. It's seen as a historical thing. So I have that rare thing: a lot of creative freedom. And it feels natural, it doesn't feel messed around with."

And without the limitations of a 1980s budget, perhaps Pat believes the story is stronger than ever? "I think so. Yeah, it is better." **DAN BERRY**

AUDIO ADVENTURE BIG FINISH

RELEASED 31 May 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Sixth Doctor (Colin Baker) and Peri (Nicola Bryant)
ALSO STARRING John Benfield, Susan Brown, Neville Watchurst, Toby Longworth
WRITTEN BY Pat Mills

WHAT'S IT ABOUT?

In deep space in the distant future, a captain and his crew are hunting mile-long space whales on a vast harvesting ship. By pure accident, they also capture the TARDIS. The Doctor and Peri must use all their wits to survive. But what is the creature running loose down below? And can the Doctor save the Megaptera before its song is extinguished forever

HOW DO I BUY IT? See box above.

BUY IT BECAUSE: It's an opportunity to *finally* hear Pat Mills' Space Whale story, 30 years after it was written for TV!

MONDAY 7
DVD/Blu-ray *The Eleventh Hour*, *The Beast Below* by Steven Moffat; *Victory of the Daleks* by Mark Gatiss [Eleventh Doctor and Amy] 2|entertain £15.99/£19.99
MONDAY 14
DVD *Kamelion* – box set containing *The King's Demons* by Terence Dudley [Fifth Doctor, Tegan, Turlough, Kamelion] and *Planet of Fire* by Peter Grimwade [Fifth Doctor, Turlough, Peri, Kamelion] 2|entertain £24.99
THURSDAY 24
DWM 423 Panini £4.20
WEDNESDAY 30

DOCTOR WHO
LEGEND OF THE CYBERMEN

Audio Drama CD *Legend of the Cybermen* by Mike Maddox [Sixth Doctor, Jamie and Zoe] Big Finish £14.99
Audio Drama CD *The Lost Stories: The Macros* by Ingrid Pitt and Tony Rudlin [Sixth Doctor and Peri] Big Finish £14.99
Audio Drama CD *The Companion Chronicles: Solitaire* by John Dorney [Eighth Doctor and Charley] Big Finish £8.99
Audio Drama CD *Jago and Litefoot* Series One box set [Henry Gordon Jago and Professor Litefoot. Contains *The Bloodless Soldier* by Justin Richards, *The Bellova Devil* by Alan Barnes, *The Spirit Trap* by Jonathan Morris and *The Similarity Engine* by Andy Lane] Big Finish £30.00 (only if ordered direct from Big Finish before 1 June)

JULY

MONDAY 5
DVD/Blu-ray *The Time of Angels/ Flesh and Stone* by Steven Moffat, *Vampires in Venice* by Toby Whithouse [Eleventh Doctor and Amy] 2|entertain £15.99/£19.99
MONDAY 12
DVD *The Dominators* by Norman Ashby [Second Doctor, Jamie, Zoe] 2|entertain £19.99
THURSDAY 8
Talking Book CD *The Awakening* by Eric Pringle [Fifth Doctor, Tegan, Turlough. Reader TBA] BBC Audio £12.99
THURSDAY 22
DWM 424 Panini £4.20
SATURDAY 31
Audio Drama CD *Cobwebs* by Jonathan Morris [Fifth Doctor, Tegan and Turlough] Big Finish £14.99
Audio Drama CD *Situation Vacant* by Eddie Robson [Eighth Doctor] Big Finish £14.99

COMING SOON...

All the latest *Doctor Who* audio releases previewed...

Audio Drama CD *The Companion Chronicles: The Guardian of the Solar System* by Simon Guerrier [Sara Kingdom] £8.99

AUGUST

MONDAY 2

DVD/Blu-ray *Amy's Choice* by Simon Nye, *The Hungry Earth/Cold Blood* by Chris Chibnall, *TBA* by Richard Curtis [Eleventh Doctor and Amy] 2|entertain £15.99/£19.99

THURSDAY 5

Talking Book CD *Terror of the Autons* by Terrance Dicks [Third Doctor, Jo, Brigadier, Benton, Yates] £12.99

Audio Reading CD *Ring of Steel* by Stephen Cole [Eleventh Doctor and Amy] BBC Audio £8.99

Soundtrack CD *The Lost TV Episodes Collection (1964-1965)* [Box set containing reissues of narrated soundtracks to *Marco Polo*, *The Reign of Terror*, *The Crusade*, *Galaxy 4* and *The Myth Makers*, plus new bonus material. First Doctor, Ian, Barbara, Susan, Vicki, Steven, Katarina] BBC Audio £69.99

MONDAY 9

DVD 'Cybermen' – box set containing *Revenge of the Cybermen* by Gerry Davis [Fourth Doctor, Sarah and Harry] and *Silver Nemesis* by Kevin Clarke [Seventh Doctor and Ace] 2|entertain £29.99

THURSDAY 19

DWM 425 Panini £4.20

TUESDAY 31

Audio Drama CD *The Whispering Forest* [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99

Audio Drama CD *Nevermore* by Alan Barnes [Eighth Doctor] Big Finish £10.99

DOCTOR WHO
ECHOES OF GREY
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

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AUDIO ADVENTURE BIG FINISH

RELEASED 31 May 2010
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The Fourth Doctor, Leela and K9 Mark 1
STARRING Louise Jameson and John Leeson
WRITTEN BY Nigel Fairs

WHAT'S IT ABOUT?

Leela, in her last moments of life, recalls a long-forgotten memory from the time that she travelled through time and space in the TARDIS. The Doctor was worried that K9's increasingly bizarre behaviour might become dangerous. The Time Lord decided to make a new model of his robotic hound, little knowing that the fate of all three time travellers had long since been decided...

HOW DO I BUY IT? See page 17.

DOCTOR WHO
THE TIME VAMPIRE
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

The Time Vampire

AT LAST! THE FIRST OF THIS month's two *Companion Chronicles* is the eagerly-awaited conclusion to the trilogy of adventures starring Louise Jameson as Leela.

"I'd approached Nigel Fairs to do a third and final part to the Leela trilogy that began in *The Catalyst*, and carried on in *Empathy Games*," recalls producer David Richardson. "The framing device is that Leela has been captured by a race of aliens called the Z'Nai, and has been held in prison on a life support machine for years and years and years. This new episode brings that all to a conclusion!"

And just how does it do that? "I'm not going to tell you!" grins David, gleefully. "But *The Time Vampire* is an interesting one, because it's a very complex story. It's one of those that will probably require more than one listen – you'll learn new things every time you listen to it. But although it's challenging, it's a very rewarding story. When I received the storyline, I was trying to work out how it would all fit together, but the finished script brings it all together brilliantly.

"Nigel is a really beautiful writer," he adds. "I'm not saying *he's* beautiful, but his writing is very lyrical and emotional and poetic, and I know Louise Jameson is a huge fan of his. She instantly agrees to do anything he's written, without even having seen the script!"

Like several other *Companion Chronicles* this year, *The Time Vampire* features two companions, with Louise Jameson as Leela joined by John Leeson as the voice of K9. "It was Louise's idea that K9 should be in it, actually," David reveals. "Nigel sent me an email saying 'Lou would like to work with John Leeson again, would we be able to get the rights?' Initially, I thought it wouldn't be likely, because K9 has his own series, and is also in *The Sarah Jane Adventures*. But it all came together – Bob Baker, who created him, was hugely supportive, and the Cardiff *Doctor Who* production office passed on a message from Russell T Davies in Los Angeles saying, 'Oh yes! They must have him! Marvellous, marvellous!', so I'm very grateful to both parties for supporting us."

And although David is unable to reveal much about the plot, he does sum up the feel of this story: "The great thing about it is that it just feels very authentic," he smiles. "It's great having John and Louise back in the studio together. They've got that banter going, which is just so true to the TV series. It fits exactly in that 1977 era!" **DAN BERRY**

BUY IT BECAUSE: It's got flippin' K9 in it! What more do you want? (It's also the long-awaited conclusion to a superb trilogy, but never mind that – K9!!!)

Night's Black Angels

THE FOURTH INSTALMENT IN a three-part series? What's all that about? "Well, *Night's Black Agents* is effectively the fourth part of the Sixth Doctor and Jamie trilogy," explains David Richardson, slightly confusingly, about the second of this month's *Companion Chronicles*. "We tried a similar experiment last year, when we did the *Key 2 Time* trilogy of full-cast audio dramas, with a spin-off *Companion Chronicle* called *The Prisoner's Dilemma* which was an offshoot of that story. It was really successful – people loved the *Companion Chronicle*. When Alan Barnes, who's the script editor on the main *Doctor Who* range, was planning the Sixth Doctor and Jamie season, he suggested to me that it might be a nice idea to do another one..."

And so we have *Night's Black Agents*, which is woven tightly in to the trilogy, starting immediately after last month's *City of Spires*, and leading directly into this month's *The Wreck of the Titan*. The tight connections have meant some extra collaboration was needed at Big Finish. "It's quite an unusual one in that the *Doctor Who* main range and *Companion Chronicles* are usually quite distinct," David explains. "We have different teams working on them. For this, we kind of crossed over, in that Alan script-edited *Night's Black Agents*. It was very important that he was on top of it, because it fits in in a very detailed way. You can listen to the trilogy without the *Companion Chronicle*, but if you do listen to the *Companion Chronicle* I think you will be rewarded."

Frazer Hines is, of course, legendary for his portrayal of the Second Doctor in this series. Will his rendition of the Sixth Doctor's voice be similarly accurate? "Having worked with Colin across the whole trilogy – because we'd recorded all three of them before we did *Night's Black Agents* – he'd got elements of Colin's performance down by osmosis," David says, "and he's put those into his reading here!

"Frazer's just super. He was an absolute joy to work with across the whole trilogy. We had two and a half weeks working with him – he did the Sixth Doctor stories, Second Doctor *Lost Stories*, and two *Companion Chronicles*, and he adapted himself for every situation." And what are we allowed to know about the plot of this adventure? "The Doctor and Jamie are on the moors of Scotland, and they find themselves chased by a legendary monster," David reveals. "They seek refuge in a monastery, and are saved by a very powerful and mysterious man, and although he appears to be their saviour, what he does is purely on his own terms – he has his own agenda..." **DAN BERRY**

BUY IT BECAUSE: It's a chance to hear Frazer Hines' take on the Sixth Doctor...

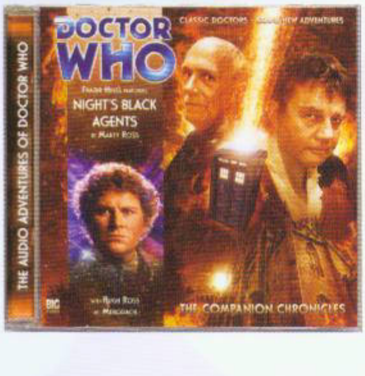
AUDIO ADVENTURE BIG FINISH

RELEASED 31 May 2010
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The Sixth Doctor and Jamie
STARRING Frazer Hines and Hugh Ross
WRITTEN BY Marty Ross

WHAT'S IT ABOUT?

Jamie McCrimmon and his new friend, the Sixth Doctor, find themselves lost on the wild moors of Scotland, where the legendary Kelpie roam. The travellers are offered shelter by the Reverend Merodach, the minister of the parish of Lammermoor, and are welcomed to his castle. But strange forces are at work within its walls, and Merodach is not what he appears. Can the Doctor and Jamie prevent their powerful enemy from taking the TARDIS for himself?

HOW DO I BUY IT? See page 17.



Mission to the **Unknown**

BBC Audio
DOCTOR WHO
THE DALEKS' MASTER PLAN
DALEKS: MISSION TO THE UNKNOWN
JOHN PEEL

THE MONUMENTAL TWELVE-episode 1965 story *The Daleks' Master Plan* and its one-episode prologue, *Mission to the Unknown* were novelised by Target Books over two volumes in the late 1980s. In May and June, this epic adventure is released as an audiobook, with two of the Doctor's companions from the time sharing narration duties – Peter Purves and Jean Marsh who played Steven Taylor and Sara Kingdom respectively.

"Our 'Classic Novels' project is very much about making audio versions of the Target Books range," points out commissioning editor Michael Stevens, "so from that point of view this was always going to be a two-book story. I arrived at the decision to have two readers because I knew both Peter and Jean would make excellent narrators, and it struck me that it would be interesting to 'refresh' the voice every few chapters.

"The way I structured it is that Peter reads a chunk – several chapters – then Jean takes over, then it goes back to Peter, and so on. I've been listening to the finished edit, with music and effects added, and I think it works really well. It's as if two friends are telling you a story. And whilst it's nice to hear two interpretations of certain characters, there's a lot of symmetry between Peter's narration and Jean's – I think they both enjoyed revisiting the story. On top of that, you have Nick Briggs – who has provided the voice of the Daleks on TV for the last five years – playing the metal meanies."

"I did my sections in my own little sound booth and sent them along," Briggs reveals. "And it was a bit full-on, basically doing the whole of *The Daleks' Master Plan* in an afternoon! In common with a lot of the early Dalek stories, in *Master Plan* their voice modulation changes from episode to episode, sometimes quite drastically. The modulation rate is really quite high and raspy in the later episodes. So I did slightly increase the rate to make them sound a bit more like that – but not too much, as I didn't want them to sound too unlike what a modern audience would think a Dalek sounds like. But people will recognise them as my Daleks!"

"There's an enormous amount of planet hopping in this one," points out sound designer and composer Simon Power. "On Kembel, the story switches between the steamy organics of the jungle and the harsh metallic feel of the Dalek Citadel. I wanted to make these really distinct from each other so in the jungle I put in lots of roars and growls from far off alien beasts. I also had fun with the Varga plants, and building suspense with a bank of shimmering processed violins as various victims get stung by them and begin to transform. The prison planet was more oppressive and wet, so plenty of squelching marshes and deep caves. Then they seem to spend about 10 minutes on Earth and then it's off to another far-flung Galaxy where the aliens there are invisible and Peter does a great voice to which I added a bit of 'gargle', as they live in water sodden swamps."

Since these releases are two halves of one story, presumably there's a lot of crossover between them? "Whenever there is a link between adventures," Power points out, "I do like to use references in the music and FX that span both programmes. I did this with *Logopolis* and *Castrovalva* recently. So on these two, you'll hear some of the same music, and certainly the same FX. And I composed a separate theme for the Daleks' citadel, with lots of rumbling drums and a brassy motif. I loved the music in the 1960s Dalek feature films with Peter Cushing, and I'm always trying to emulate the feeling I got watching those as my choc ice dripped into my lap!"

"Simon's music lends the production an epic, filmic quality," Stevens concludes, "A night in the jungle of Kembel sounds absolutely ghastly!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's a classic adaptation of a classic tale!

TALKING BOOK BBC AUDIO

RELEASED 6 May 2010
PRICE £8.95 (download), £12.99 (CD),
FEATURING The First Doctor, Steven, Katarina and Sara Kingdom
READ BY Peter Purves and Jean Marsh
WRITTEN BY John Peel

WHAT'S IT ABOUT?

When the TARDIS materialises on the planet Kembel, the Doctor, Steven and Katarina dicover that the Daleks are plotting with hostile aliens from across the galaxy to conquer Earth's solar system – by bringing about the destruction of time itself...

HOW DO I BUY IT?

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E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

DOCTOR WHO
Meet... THE NEW DOCTOR!

The Doctor and Amy get going on their first series of adventures. Mind the crack!

Letter of the Month...

I was nervous, to say the least, at how *The Eleventh Hour* was going to be, but it completely surpassed my expectations. Matt Smith was just fantastic – completely mad, intriguing and in every way the Doctor.

There are those beautiful, brilliant moments, when he says something or moves in a certain way, and you can imagine every Doctor before him doing the exact same. And there are those moments when he is completely new and shining.

Karen was *so* good too, proving the perfect match to Matt's Doctor. David Tennant was my Doctor, but Matt Smith, like those 10 before him, is now *the* Doctor. And that is the most wonderful thing.

ROSE EVERDEEN (15) YORKSHIRE

Rose's letter wins her a CD of *The Three Doctors* talking book, out now from BBC Audio priced £12.99.

Welcome back! What an amazing few weeks it's been – and the new series has only just begun! So, what did you think of the Eleventh Doctor's first episode...?

Eleven out of Ten!

There were many moments that caused me to jolt with excitement: fish-custard, "bow ties are cool!", the Doctor whispering "thanks dear" to the TARDIS, Patrick Moore leering from a laptop, Amy Pond mesmerised by the TARDIS interior... Oh, I could go on! But it's the "mad man in a box", Matt Smith, that totally surpassed each and every one of my expectations. Bravo, Doctor! Bravo!

PAUL REYNARD WALKDEN

The Eleventh Hour has to be the best, most promising opener for a new Doctor since... well... ever! I think Steven Moffat, the cast, and the production team, have managed to do that rarest of things, and incorporate all the right components that make *Doctor Who* brilliant, in exactly the right proportions.

DR RICHARD SCULLY AUSTRALIA

Lots of people I know were unsure about Matt Smith. I told them he'd be excellent but they didn't listen. I can't begin to describe how many people I've said "I told you so" to so far!

MELISSA SEARLE FACEBOOK

After watching *The Eleventh Hour* I am well and truly converted to Matt Smith's Doctor. My first opinion on the new Doctor, of course, being, 'gosh he's a fussy eater!'

EMMA BEZER (17) MOSSLEY

Matt Smith's Doctor is certainly brave. I mean, eating fish fingers with custard is the bravest thing I've ever seen.

ADAM ROSSY FACEBOOK

Where can I get those *huge* fish fingers? They looked awesome!

CALUM RIGBY FACEBOOK

I think next time you do a 'Favourite Doctor' poll there's a young man who Tom Baker and David Tennant will want to watch out for!

BOBBY FACKRELL FACEBOOK

Creepy moments, laugh-out-loud moments, this opening story had them all. The new era has got off to the best possible start.

ADRIAN TOWNSEND FACEBOOK

It rattled along at such a pace that it didn't seem like 65mins. I loved the use of everyday things to make children scared. The 'crack in the wall' and the 'corner of your eye' are the sort of things that *Doctor Who* does best. Matt definitely seems to have a bit of the Troughton 'clown' in him, which I'm delighted to see. The whole back story for Amy definitely gives us one of the most well-rounded of companions.

PADDY MELAUGH FACEBOOK

It was fun, fast-paced and even though this new Doctor will take time to get use to, he is quite funny. I like the look of the new 'desktop theme' for the TARDIS and I think I have a major crush on Karen Gillan. Where do I sign up for a kissogram?

STEPHEN YOUNGER FACEBOOK

I'd just like to say that Matt Smith was absolutely and incontrovertibly superb. I've experienced the arrival of eight Doctors and not one of the previous incumbents won me over so completely as Mr Smith did in such a short space of time.

STEVE HILLMAN EMAIL

Imagine going into a club. You meet someone. They make you laugh, make you curious about them, make you want to know them more. You both get on like a house on fire, making you forget your ex. By the end of the evening it feels you've known them for years. That was what it felt like watching *The Eleventh Hour*! *Doctor Who* is still in safe hands.

LEE ROBERTS EMAIL

Matt Smith absolutely nailed the character right from the word go, and Karen Gillan makes a brilliant companion – although special praise has to go to Caitlin Blackwood for playing young Amelia Pond so well. Thank you, Steven Moffat, for writing what is probably the funniest *Doctor Who* story ever, even surpassing *Partners in Crime*.

ANDREW ROE MIDDLESEX

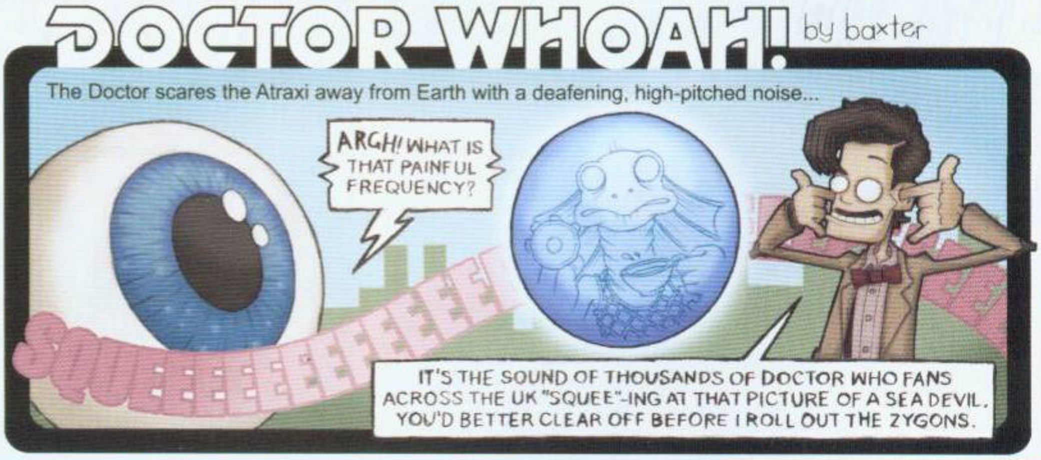
Come on, admit it, didn't every single one of us scream with joy when Mr Smith, fully kitted out in his beautiful costume, stepped through the hologram of his ten marvellous predecessors and introduced himself to us all? This world is protected, and the show is in safe hands! Goodbye Leadworth, hello everything!

ELIOT CUMPER FACEBOOK

What lingers in my mind the most about this brilliant episode is the wonderful camera pan across Amy's figures of the Doctor and herself. Multiple generations of lonely and not so-well-off children with imagination made, and still do make, toys like this for themselves. These figures and dreams keep them company for years.

BRAD SCHMIDT FACEBOOK

So, the new companion is one of us. She's spent years painting TARDISes and making raggedy Doctors and drawing *Doctor Who* cartoons, and – just like us – she's gone a bit mad in the process. Never before has the show been so concerned with depicting a child's eye view – and,


DOCTOR WHOAH!
by baxter
The Doctor scares the Atraxi away from Earth with a deafening, high-pitched noise...
ARGH! WHAT IS THAT PAINFUL FREQUENCY?
SQUEEEEEEEEEEEE!
IT'S THE SOUND OF THOUSANDS OF DOCTOR WHO FANS ACROSS THE UK "SQUEE"-ING AT THAT PICTURE OF A SEA DEVIL. YOU'D BETTER CLEAR OFF BEFORE I ROLL OUT THE ZYGONS.

AND YOU TEXTED US TO SAY...

HYWEL: 'I was autograph hunting at the press launch. Matt & Karen are lovely, obviously, but I'm amazed at how handsome & beautiful the new three who rule are!' **CHRIS LEYSHON**: 'In the last hour, I have fallen in wuv with Matt Smith. I WUV HIM!' **EMMA LUCY**: 'Last night I dreamt of time and space. Tonight, *The Eleventh Hour* made those dreams come true.' **PAUL T**: 'Will the lost regeneration footage be colourized like the fourth episode of *The Tenth Planet*?? Lirpa loofl! Had me fooled for all of 5 seconds!' **DANIEL GRIFFITHS**: 'I've only been reading **DWM** for a few issues but it really is the best magazine ever!' **SOLDEED**: 'You meddling fooools!' Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.

in the case of the young Amelia Pond, a dysfunctional child at that. Is it safe to turn out the light yet?

MALCOLM STEWART EMAIL

I love the character of Amy Pond and the fact that she has been slightly damaged by the Doctor. My heart was breaking at the sight of a little girl in a woolly hat sitting on a suitcase in her garden waiting – and knowing he wouldn't be back. Then to find out she had been to four psychiatrists as people thought she had imagined the 'Raggedy Doctor', of course she would have trouble trusting him... or herself for that matter.

NICOLA JOHNSON FACEBOOK

By weaving Amy into the fabric of a very intriguing story from the beginning, it managed, seemingly effortlessly, to give us a new companion, a new Doctor, a new TARDIS, some timey-wimey miscalculations, a sinister room, two new aliens, and a bold, wacky plan that seemed to perfectly fit the personality of this new bold, wacky Doctor.

MARK SAUNDERS EMAIL

If *The Eleventh Hour* is typical of what's coming up in the next three months, then Series Fnarg will be one of the best ever. There really was nothing to fault with that. Would it be a bit extreme if we were to erect a golden statue of Steven Moffat, set it upon an altar and proffer burnt offerings?

CHRIS LUXFORD FACEBOOK

After seeing *The Eleventh Hour* I'm now afraid to go into the attic! Prisoner Zero may be fictional but still, you never know... "The Pandorica will open and silence will fall..." What does this mean?!

EMMET O'DOHERTY EMAIL

Stay tuned, Emmet! We had a record number of letters and emails about *The Eleventh Hour*, and before any cynics among you cry 'whitewash!', then we should point out that we received no letters from anyone who didn't enjoy the episode. Although...

Bring Back the Bass!

Dear Murray Gold, please can I have my Bass Line back? I know you still have it somewhere in your 2006 cupboard and I *really* need it back now. My 'Woo-oo' is just not very effective without my 'Diddley-Dum', you see. If you can have a good search around I'm sure it can't have gone too far.

THE DR WHO THEME TUNE EMAIL

I liked the bass line in the new theme being a bit more obvious. Kind of 'Old Skool' charm.

NICK SMITH FACEBOOK

Return of the Crack!

Has anyone else noticed that there seem to be a lot of cracks in the universe? There's a rift in Cardiff, there was one in Pompeii (which is what gave the Sisterhood the gift of prophecy). And now little Amelia Pond has a crack in her bedroom wall. Forget the Doctor, what the universe really needs is a plasterer!

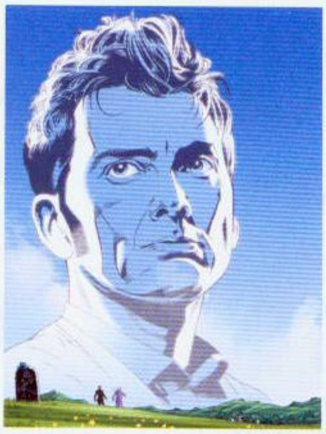
VICKI CLIFFE PETERBOROUGH

Now, while we were becoming acquainted with the Eleventh Doctor and Amy Pond on television, in the **DWM** comic strip, we bade a fond farewell to the Tenth Doctor and Majenta Pryce in the final part of *The Crimson Hand*...

The Pryce was Right!

Wasn't *The Crimson Hand* [**DWM** 416-420] just exquisite? Wonderful story and wonderful art! By far the best yet. And a fitting ending for the Tenth Doctor's comic strip alter ego. That last page, with that wonderfully dominating picture, was so poignant. The final image of my Doctor! And as for that little blue hat on the gravestone... More powerful than words could describe!

MATT TENNANT EMAIL



That last instalment of *The Crimson Hand* was possibly the best comic strip I've ever read – and the final page was beautiful. Here's to the Eleventh Doctor and Amy getting stories of this outstanding quality.

DAN DONNAN FACEBOOK

Majenta Pryce, like Donna Noble, will never be forgotten, living forever in the Doctor's mind. **DWM**, you really have excelled yourselves this time. Majenta was the perfect all-round companion, bitchy, likeable, smart and a true friend to the Doctor. *The Crimson Hand* was mind-blowingly brilliant. Now it's all ended, I just want to say... Majenta, you *haven't* ruined our lives.

JASON R TENNANT FACEBOOK

The Crimson Hand was the best comic strip I have ever read. Majenta Pryce has been the best companion in *Doctor Who* ever! Bring back Majenta, Empee, Violet and Scaph!

JACK KARIMI (11) EMAIL

While Dan McDaid has done a wonderful job as writer on **DWM**'s comic strip, I want to single out Martin Geraghty for his amazing work. He's been doing sterling art on the strip for years and I think he certainly ranks up there with Dave Gibbons and John Ridgway as one of the great *Doctor Who* artists! Please say he's hanging around to show us the Eleventh Doctor's adventures!

MIKE HOWLETT EMAIL

Martin will be back, never fear. **DWM** 420 also saw the final *YANA* from Neil Harris...

Alone Voice!

I've always enjoyed *You Are Not Alone*, even though I've often found Neil Harris guilty of having to find the evidence to support his points... and I was prepared for another one of *those* columns this month. But then I found myself agreeing with him, about how for the companions, it's so much more of a final end than it is for the Doctor. And then the final revelation that it was the end for Mr Harris, too... well, you will be missed.

JR SOUTHALL FACEBOOK

To say that I've enjoyed Neil's columns over the past three years would be a vast understatement. They've been humorous, thought-provoking, memory-igniting and in many instances, disturbing. Thanks Neil, for your words and for your talent. I hope to read you again soon. Until then, I feel that I *am* alone.

CHUCK HANSEN ILLINOIS

Oh, how *YANA* by Neil Harris will be missed by myself and many others, I'm sure. For me it's the first article I read when I settle with my copy of **DWM**, and it never fails to impress. So just to say thank you Neil, for so many thought-provoking moments, so many nods in agreement, and most of all, so many laughs. Thanks Neil, and goodbye for now...

GRANT BULL SURREY

ON THIS MONTH... 10 YEARS AGO

John Ainsworth rediscovers issue 291, from May 2000...

What's in a name?

DWM's mischievous Watcher had been guilty of reviving the age-old debate over the titles of the first three *Doctor Who* serials in issue 288. On the letters page of issue 291, *Timelines*, **DWM** readers reacted angrily to the crafty columnist's opinions: "...If you want to call *An Unearthly Child*, *An Unearthly Child* – then do so, and don't bow down to any cretinous prat who says otherwise," was Iver Hardy's polite suggestion. However, Kate Halpin sensibly applied logic to the argument: "I'll be perfectly happy if the Watcher calls them *An Unearthly Child*, *The Dead Planet* and *The Edge of Destruction* on condition that he's consistent and calls the next story *The Roof of the World*, the next one *The Sea of Death*, then *The Temple of Evil*..." Blimey. It's a good job there's no question over what to call 100,000 BC nowadays, isn't it?

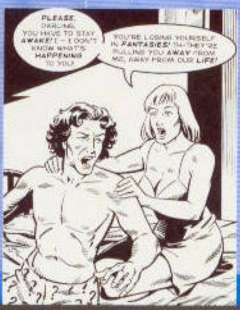
Moral Highground!

Doctor Who novel writer Gareth Roberts reached the 1970s with his *Everything I Ever Needed to Know About Life I Learned from the Pertwee Era* – full of useful advice to live your life by. *Inferno*, for example, tells us that you 'shouldn't worry too much about your personal appearance. In an alternative universe you have a mullet.'

DOCTOR WHO
Bang on Target!

Sauce!

A touch of fruitiness found its way into the pages of this issue. In Part Five of the comic strip adventure, *The Glorious Dead*, the Eighth Doctor is found in bed with Grace wearing nought but a pair of question mark boxer shorts. Over the page, *The Time Team* got their claws into *Galaxy Four* with Clayton reading perhaps too much subtext into Maaga's "sexual thrill" when anticipating the death of the Rills.


PLEASE, DARLING, YOU HAVE TO STAY AWAKE! – I DON'T KNOW WHAT'S HAPPENING TO YOU!
YOU'RE LOSING YOURSELF IN FANTASIES! TH- THEY'RE PULLING YOU AWAY FROM ME, AWAY FROM OUR LIFE!

Then, elsewhere in the issue, Tom Baker looked back fondly on his days of being "a superman with a prestigious sonic screwdriver." How very dare they!

Boop of the Daleks!

The début of the Daleks in Big Finish's *Doctor Who* audio series came in the Seventh Doctor story *The Genocide Machine*. The adventure was evaluated in **DWM**'s review column, *Shelf Life*, by reviewer Vanessa Bishop, who admitted '...when the 'heart-beat' effect of Dalek control first swells the speakers, there's no denying that the fan in me punched the air.' Altogether now: Boop-boop. Boop-boop. Boop-boop. Magic.

Mrs Who?

She's smart, she's sexy and she knows the Doctor's future. But just who *is* River Song? Alex Kingston tells us more about her enigmatic character...

INTERVIEW BY **JASON ARNOPP**

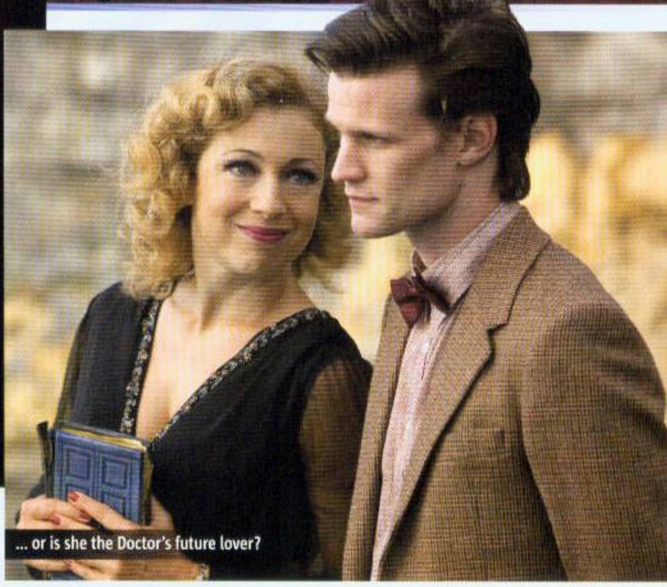
"Oh God, it's so complicated!" laughs Alex Kingston, about her character River Song's timey-wimey relationship with everyone's favourite Time Lord. "She's met the Doctor before, although he hasn't met *her* before, in this incarnation. Except that he remembers being David Tennant and seeing her die! So he knows her future. He knows the bits she doesn't know. All very tricky."

The glam Surrey-born actress was a real casting coup for *Doctor Who*, having been most famous for her role as Dr Elizabeth Corday in long-running, but now defunct, US series *ER*. "The last couple of times I've been stopped in the street in the States," she reveals, "I was expecting them to say, 'Ooh, you were on *ER*', but they've all said, 'You're on *Doctor Who*!' That's amazing! There's an enormous poster campaign for *Torchwood* in LA, where I live, but I haven't seen the same huge billboards for *Doctor Who*. Clearly, though, lots of people are watching it."

Alex freely admits that she thought her first *Doctor Who* appearance as "time-travelling archaeologist" River Song – in 2008's *Silence in the Library/Forest of the Dead* – would also be her last. Thankfully, she was wrong, as current two-parter *The Time of Angels/Flesh and Stone* ably attests.

"When I read these new scripts," says Alex, "it made total sense, how I could come back. It also made sense, just in terms of Steven Moffat starting the new season as exec producer with a lot of new execs and people on board. When I flew over, I thought they'd already been filming, but actually these were the first two episodes shot for this series. That was extremely clever, because

Just who is River Song? An escaped convict, not to be trusted?



... or is she the Doctor's future lover?

it protected Matt Smith and Karen Gillan, giving them time to get used to the demands of filming, but also time to find their characters, without the pressure and glare of the critics and the press watching them in Episode 1. Probably, one of the reasons I was brought back was because I'd done it before and could support Karen and Matt. Of course, they didn't need it, but it was great to be there for them anyway."

Has Alex been made privy to Steven Moffat's grand masterplan for River Song?

"No, I've had to figure it all out for myself! Steven tells me a little bit, but he seems to already have all these amazing threads planned in his head. Then again, I don't know whether Steven wrote 'the crash of the Byzantium' in the *Library* story, *then* thought about how he could actually turn that into a story, or whether he already had it all planned. Knowing Steven, he probably had it all planned, because he is a walking computer in that respect. Quite extraordinary!

"For some reason I suddenly thought, 'Oh my God, is she his mother?' But I still think she's the Doctor's wife..."

"Whenever I ask him direct questions about River's relationship to the Doctor, he goes *towards* answering, then... doesn't completely fulfil that promise! I think Steven always likes to have a door left slightly ajar in case he decides to make a left-turn! I was very sure that River was the Doctor's wife. Very, very sure. Then, for some reason, I suddenly thought, 'Oh my God, is she his mother?' So now, I don't know any more... but I still think she's his wife."

Does River Song's complex and enigmatic nature lend the role welcome layers of challenge? "Yes, that's the joy, because you don't know what's going to come next and it's completely unpredictable. When I read these new episodes... I thought I knew who she was. Then, in these episodes, very teasingly, she's been in prison! She's been there for quite a long time... so suddenly I'm learning about another side of my character that I didn't know before. That's fantastic, because it just allows you to play so many different colours. Every once in a while, I'll go up to the director and say, 'Hang on a minute – do I know this?' or 'What does this mean?' Then I'll go to Steven and ask, to which he might give an answer which directly conflicts with what the director said! Because both of them have maybe come to separate conclusions about what's going on with her. So in the end I tend to think, 'I'll just play it, and leave it up to the audience to decide!'"

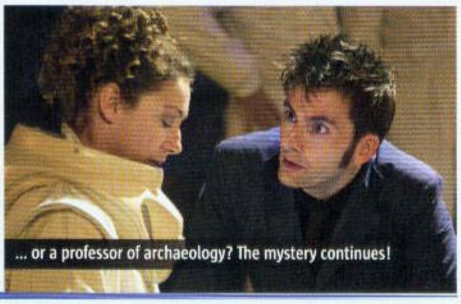
These two episodes were partly shot in testing conditions on the Brecon Beacons. Alex remembers the weather as being "absolutely awful. It *poured* with rain every single day. For those three weeks, we were constantly having to run out from under umbrellas, say a little bit, then get back under the umbrellas! For Matt, to have to find his character when he's being hampered by these conditions... I mean, it was just not fair, but there was nothing we could do about it. He coped really well. Perhaps, in a sense, I think the bad conditions prevented him and Karen from thinking too much about things like, 'Ooh, is anybody going to like me?' All they were thinking about was, 'Oh my God, can I do this before another rain shower comes?'"

Of all the *Doctor Who* guest stars who've had to contend with stunt wire-work, Alex Kingston is surely the most enthusiastic. "I absolutely loved having to fly through space in those lovely shoes, with that handbag," she gushes. "But just as I'd worked out exactly how to position myself and hold my muscles, so that I could fly horizontally, I did it and they said, 'Okay, moving on'! I just wanted to carry on playing all day! I want to do more wire-work: a Chinese martial arts movie where I can fight with some sort of lightsaber, flying around in space killing people!"

Alex grew up watching *Doctor Who* in England ("Didn't everyone?") and admits to having been "absolutely terrified by it. But I still do get terrified by things – even though I'm in the business! If I watch a film, I can't step out of myself and go, 'Oh Alex, it's all just fake blood'. I totally get involved."

This was certainly the case when Alex first read the *Library* scripts. "I was already living in America when Russell T Davies revived *Doctor Who*, so I didn't really know anything about it, until I was asked to do the show. Perhaps I shouldn't really admit this... but when I read the script, I cried about my death! And because I *had* that emotional response, I knew I should do it."

Alex allowed her eight-year-old daughter Salome Violetta to watch "*Silence in the Library* just once, but she found it scary. Then she came over to join me for the last week that I was filming this new story. I couldn't quite explain to her about the Weeping Angels, so let her sit down and watch *Blink*... and she was actually all right. I think that was because she'd been on set, so could see the wires and the performance artists getting into the Angel costumes. It was also because people didn't die in *Blink* – they just ended up somewhere else. As an adult, you think, 'Oh my goodness, how sad is that?', because these victims are living life in a time that wasn't meant to be. A child doesn't necessarily understand that concept. This time around, though, the Angels are absolutely out to get the humans! Nasty."



... or a professor of archaeology? The mystery continues!

Having worked with both David Tennant and Matt Smith, Alex is obviously in a strong position to compare and contrast the two fine actors. So let's ask her to do just that.

"Well, Matt seems slightly more mad professor-ish. I think that's more to do with his look, with the tweedy jackets, braces and bow tie. But you cannot actually box him under that label, because he's not – there's something slightly laddish about him as well. He's kind of sexy. He's got a sort of a swagger that you wouldn't associate with a mad professor. He's flirty, and David sort of... wasn't. As the Doctor, he was absolutely sort of straight-down-the-line. He was fantastic, and smart, but I never felt... I mean, his Doctor had moments where he slightly felt love, but he never really allowed himself to feel love, because he was on a bigger mission. With Matt's Doctor, I think there's plenty of room for more playfulness..."

Who knows? One day, if River returns for a third adventure, we might get to see such playfulness first-hand... ▭

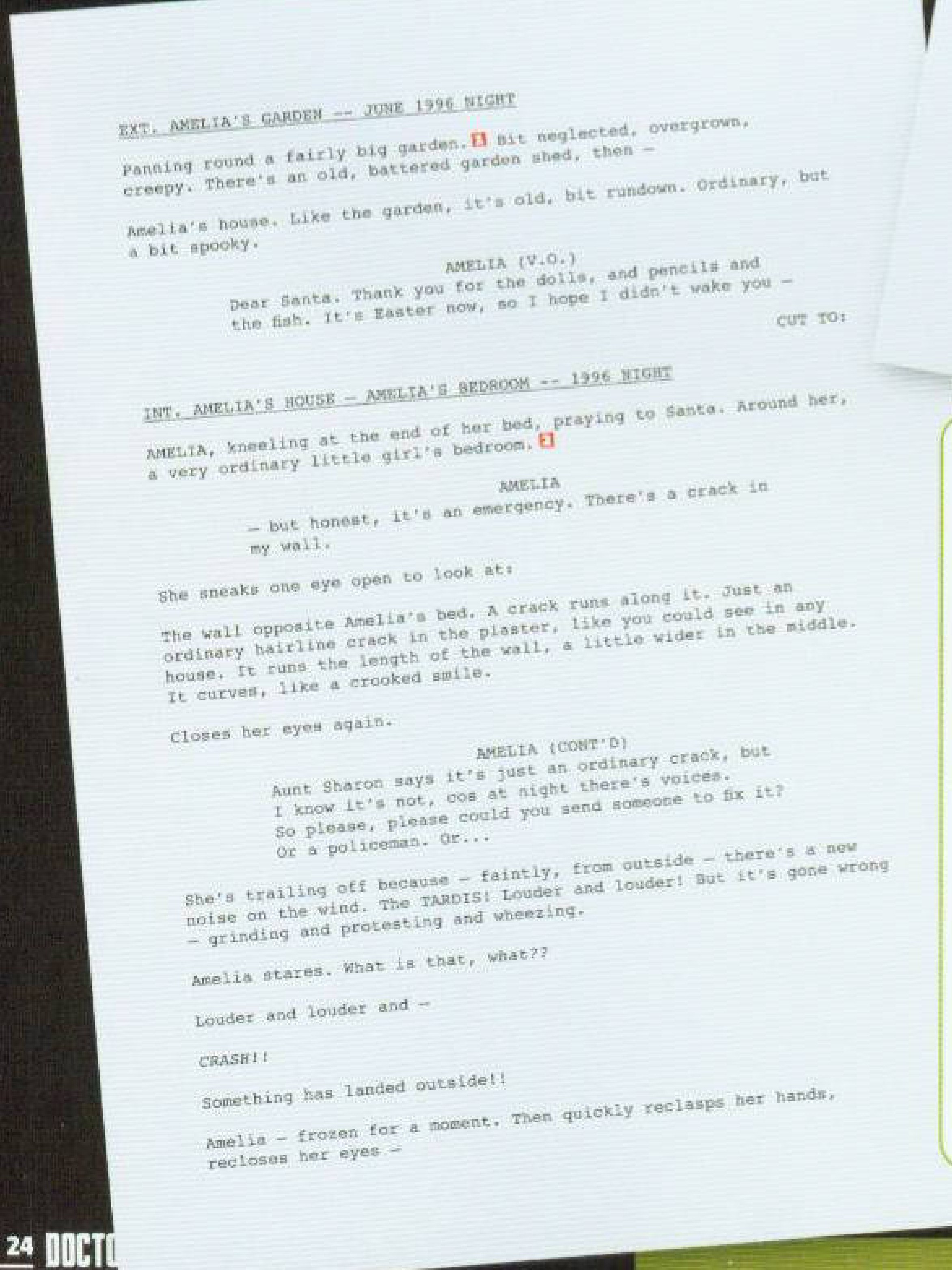
The Making of Amelia Pond

Steven Moffat, Karen Gillan, Caitlin Blackwood and Matt Smith talk through the introduction, and re-introduction, of Amelia 'Amy' Pond...

FEATURE BY **BENJAMIN COOK** SCRIPT EXTRACTS BY **STEVEN MOFFAT**

1 "I think, hand on my heart, the opening scenes of *The Eleventh Hour* are some of the most beautiful this show has ever produced," says *Doctor Who*'s showrunner – and writer of this episode – Steven Moffat. "I remember watching a rough assembly of the first ten minutes on the train, at the end of a long, bitter day – and I was close to a manly tear." What does the director, Adam Smith, bring to *The Eleventh Hour*? "In a word, lyricism – a real sense of fairytale wonder." In a brave move, all the directors this series are new to *Doctor Who*. "It's always time to shake things up," states Steven. "It's never too early to get rid of the safety net."

DOWN TO EARTH...



EXT. AMELIA'S GARDEN -- JUNE 1996 NIGHT

Panning round a fairly big garden. [1] Bit neglected, overgrown, creepy. There's an old, battered garden shed, then –

Amelia's house. Like the garden, it's old, bit rundown. Ordinary, but a bit spooky.

AMELIA (V.O.)

Dear Santa. Thank you for the dolls, and pencils and the fish. It's Easter now, so I hope I didn't wake you –

CUT TO:

INT. AMELIA'S HOUSE – AMELIA'S BEDROOM -- 1996 NIGHT

AMELIA, kneeling at the end of her bed, praying to Santa. Around her, a very ordinary little girl's bedroom. [2]

AMELIA

– but honest, it's an emergency. There's a crack in my wall.

She sneaks one eye open to look at:

The wall opposite Amelia's bed. A crack runs along it. Just an ordinary hairline crack in the plaster, like you could see in any house. It runs the length of the wall, a little wider in the middle. It curves, like a crooked smile.

Closes her eyes again.

AMELIA (CONT'D)

Aunt Sharon says it's just an ordinary crack, but I know it's not, cos at night there's voices. So please, please could you send someone to fix it? Or a policeman. Or...

She's trailing off because – faintly, from outside – there's a new noise on the wind. The TARDIS! Louder and louder! But it's gone wrong – grinding and protesting and wheezing.

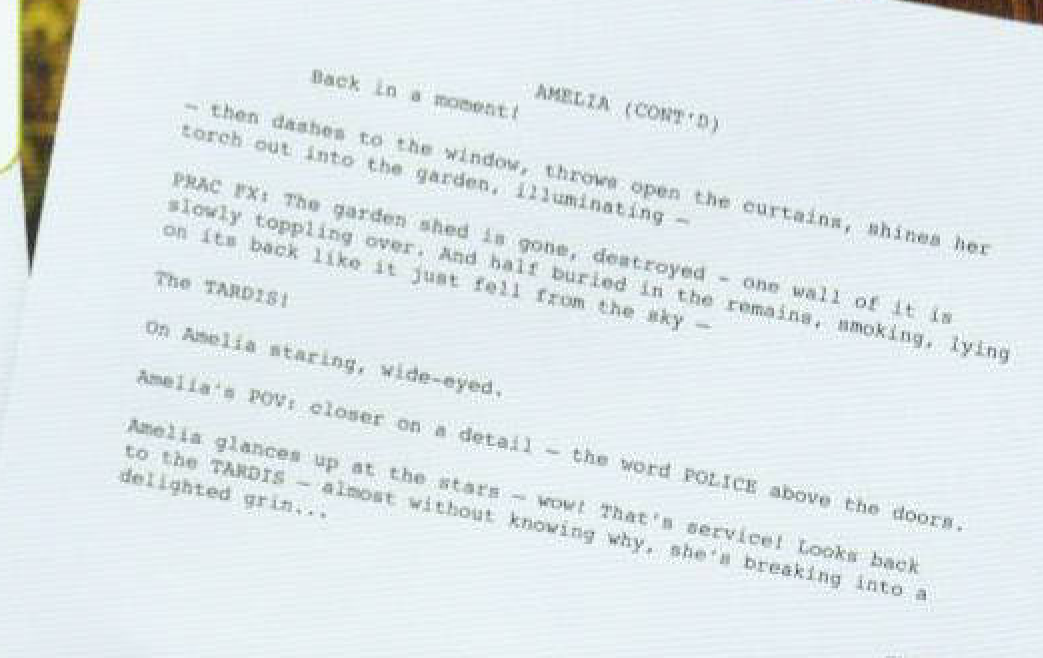
Amelia stares. What is that, what??

Louder and louder and –

CRASH!!

Something has landed outside!!

Amelia – frozen for a moment. Then quickly reclasps her hands, recloses her eyes –



AMELIA (CONT'D)

Back in a moment!

– then dashes to the window, throws open the curtains, shines her torch out into the garden, illuminating –

PRAC FX: The garden shed is gone, destroyed – one wall of it is slowly toppling over. And half buried in the remains, smoking, lying on its back like it just fell from the sky –

The TARDIS!

On Amelia staring, wide-eyed.

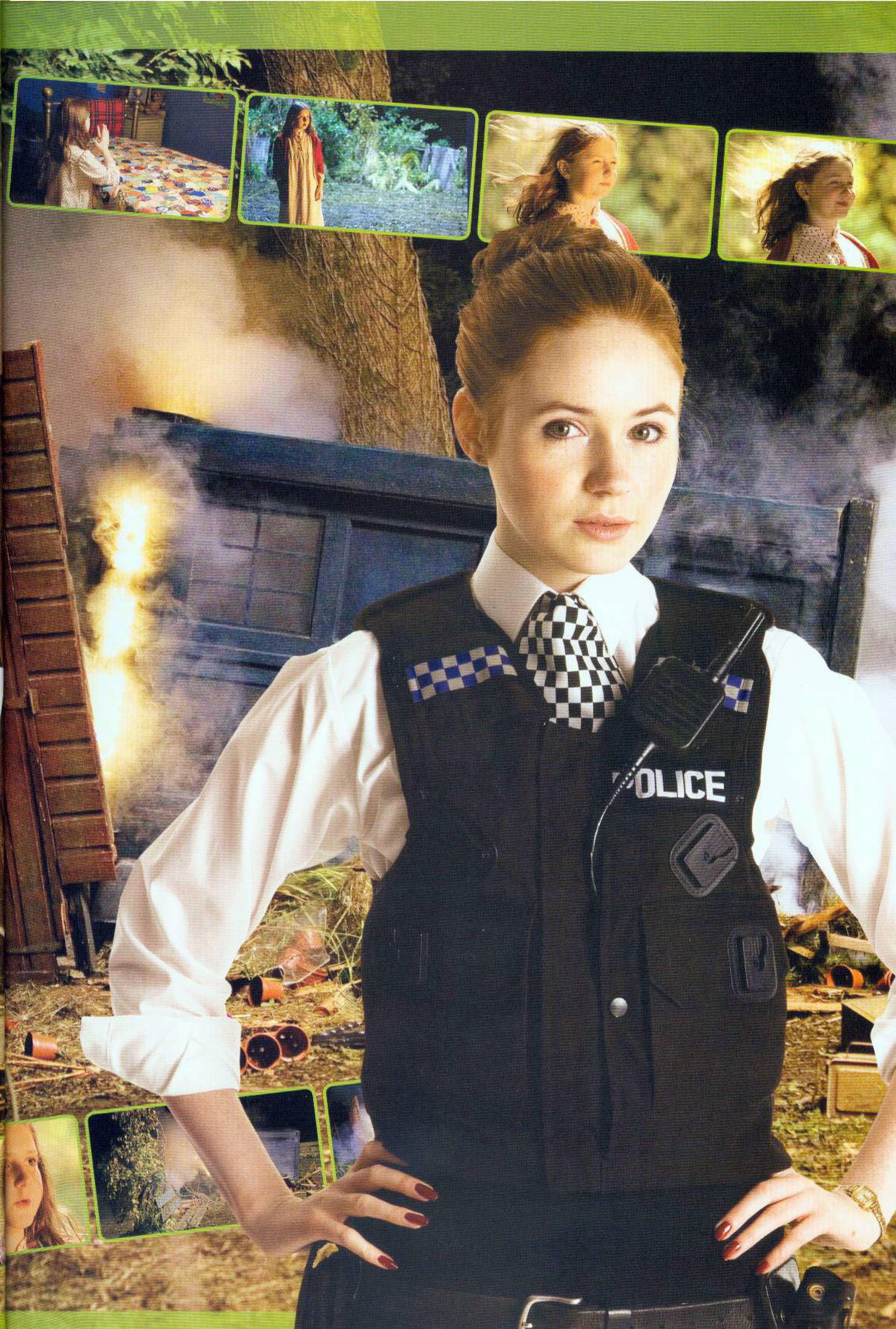
Amelia's POV: closer on a detail – the word POLICE above the doors.

Amelia glances up at the stars – wow! That's service! Looks back to the TARDIS – almost without knowing why, she's breaking into a delighted grin...

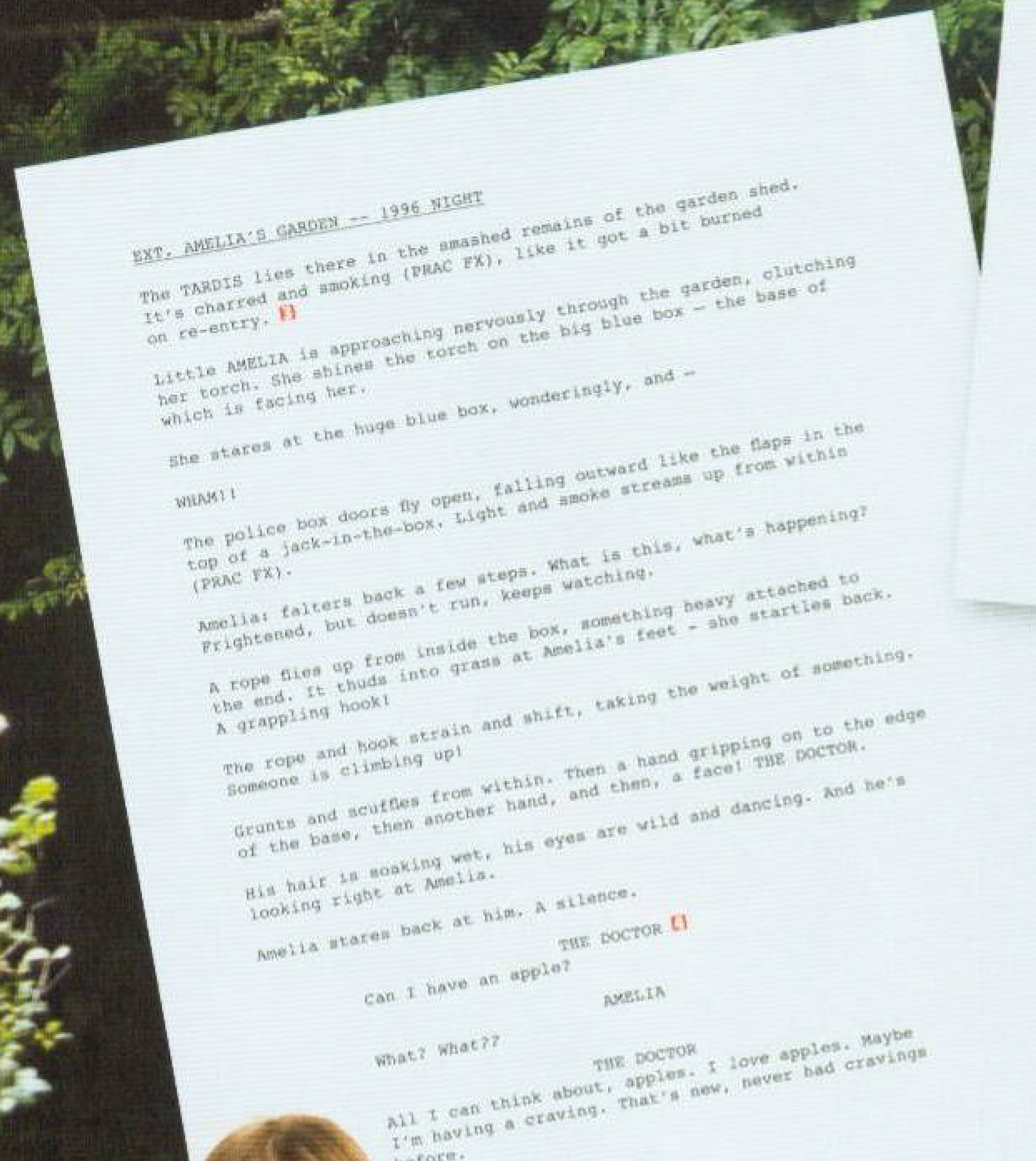
CUT TO:

2 "The team was looking for a little actress to play young Amy," recalls Karen Gillan. "Obviously, they needed someone who had red hair and my weird accent – it's like an Inverness-specific, Highland accent. I'm not sure if many not-from-Scotland people would be able to tell very easily, but it's sort of like a soft Scottish accent. The casting folk did some searching in Edinburgh, Glasgow and Inverness, looking at professional actresses, and ones in theatre groups. Then they said, 'Do you have any relatives or anything?' It was the most casual of conversations. I was like, 'Actually, yeah, I've got this cousin who looks identical to me. And she's the right age. And the right accent!' Tracie [Simpson, producer] popped her head up and said, 'We're going to audition her.' I was like, 'Oh, okay. I don't know if she'll even want to do it, but let's go for it.'

"Caitlin [*Blackwood, Karen's cousin, see interview on page 26 – Ed*] was really excited when she auditioned, although no-one expected her to get it, because she'd never done any acting before, or even expressed an interest. She auditioned, like, three times – so it wasn't easy – then she got the part, and everyone's been saying how good she is. She has scenes in that require a lot from her. I'm so proud. She hasn't been to acting school and learnt how to project her voice REALLLLY FARRRR or anything. She's just a natural."



The Making of Amelia Pond



EXT. AMELIA'S GARDEN -- 1996 NIGHT

The TARDIS lies there in the smashed remains of the garden shed. It's charred and smoking (PRAC FX), like it got a bit burned on re-entry.

Little AMELIA is approaching nervously through the garden, clutching her torch. She shines the torch on the big blue box - the base of which is facing her.

She stares at the huge blue box, wonderingly, and -

WHAM!!

The police box doors fly open, falling outward like the flaps in the top of a jack-in-the-box. Light and smoke streams up from within (PRAC FX).

Amelia: falters back a few steps. What is this, what's happening? Frightened, but doesn't run, keeps watching.

A rope flies up from inside the box, something heavy attached to the end. It thuds into grass at Amelia's feet - she startles back. A grappling hook!

The rope and hook strain and shift, taking the weight of something. Someone is climbing up!

Grunts and scuffles from within. Then a hand gripping on to the edge of the base, then another hand, and then, a face! THE DOCTOR.

His hair is soaking wet, his eyes are wild and dancing. And he's looking right at Amelia.

Amelia stares back at him. A silence.

THE DOCTOR

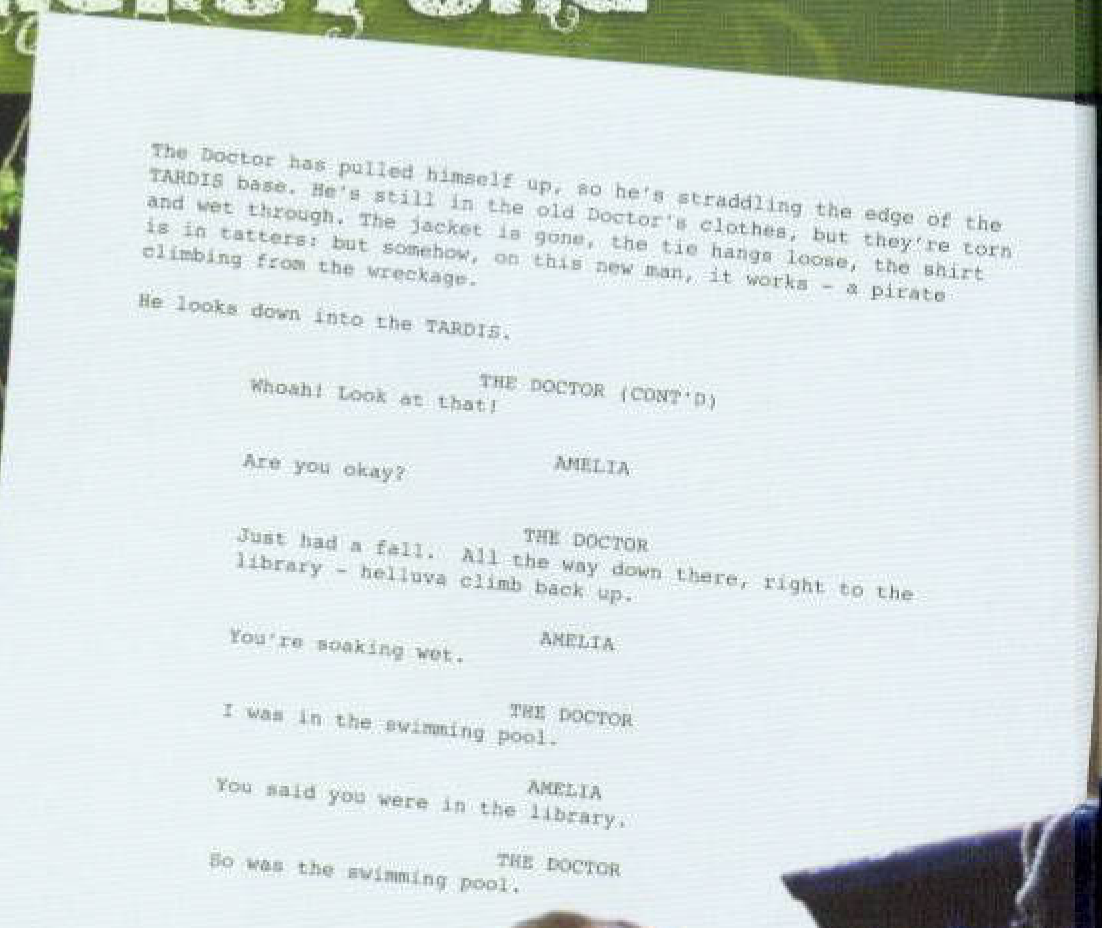
Can I have an apple?

AMELIA

What? What??

THE DOCTOR

All I can think about, apples. I love apples. Maybe I'm having a craving. That's new, never had cravings before.



The Doctor has pulled himself up, so he's straddling the edge of the TARDIS base. He's still in the old Doctor's clothes, but they're torn and wet through. The jacket is gone, the tie hangs loose, the shirt is in tatters: but somehow, on this new man, it works - a pirate climbing from the wreckage.

He looks down into the TARDIS.

THE DOCTOR (CONT'D)

Whoah! Look at that!

AMELIA

Are you okay?

THE DOCTOR

Just had a fall. All the way down there, right to the library - helluva climb back up.

AMELIA

You're soaking wet.

THE DOCTOR

I was in the swimming pool.

AMELIA

You said you were in the library.

THE DOCTOR

So was the swimming pool.

Caitlin Blackwood AMELIA POND

Hello, Caitlin. Who's this Amelia Pond character, then?
"She's a – what? – seven-year-old. Um... I'm thinking how I can explain it."

The TARDIS crashes in her garden, right? What does Amelia make of the Doctor?
"She thinks he's funny. A bit crazy. It's fun working with Matt."

What about with Karen?
"That feels a bit odd, but I've loved it. We'd never met before *Doctor Who*, because I live in Northern Ireland, and Karen lived in Inverness. We met for the first time ever at the readthrough."

So, is this your first acting job?
"Yeah, first ever."

How did you get the part?
"It was the first day of the summer holidays. I was in the garden and my Auntie Jackie said, 'I've something to tell you!' I said, 'What?!' She said, 'No, Mum has to tell you.' Mum came through and said, 'They're looking for a little girl in *Doctor Who*, and Karen has signed you up.' I was like, 'YEAHHHH!' I didn't know I could actually act. But I think I want to keep on acting."

How did you learn all your lines?
"I had a lot of people helping me. We went over it lots and lots of times, until I knew them really well. I've got three brothers and a sister, and they all took turns reading my lines. Some of them made me cry when reading my lines."

Oh!
"Yeah. But it's okay."

Right. Had you watched *Doctor Who* before?
"I remember Karen being in it once [2008's *The Fires of Pompeii*, in which Karen played a soothsayer], and I watched it then. And my cousin Nathan is a big, big fan. I'd go to his house sometimes, and he'd want to watch it, so I would watch it with him."

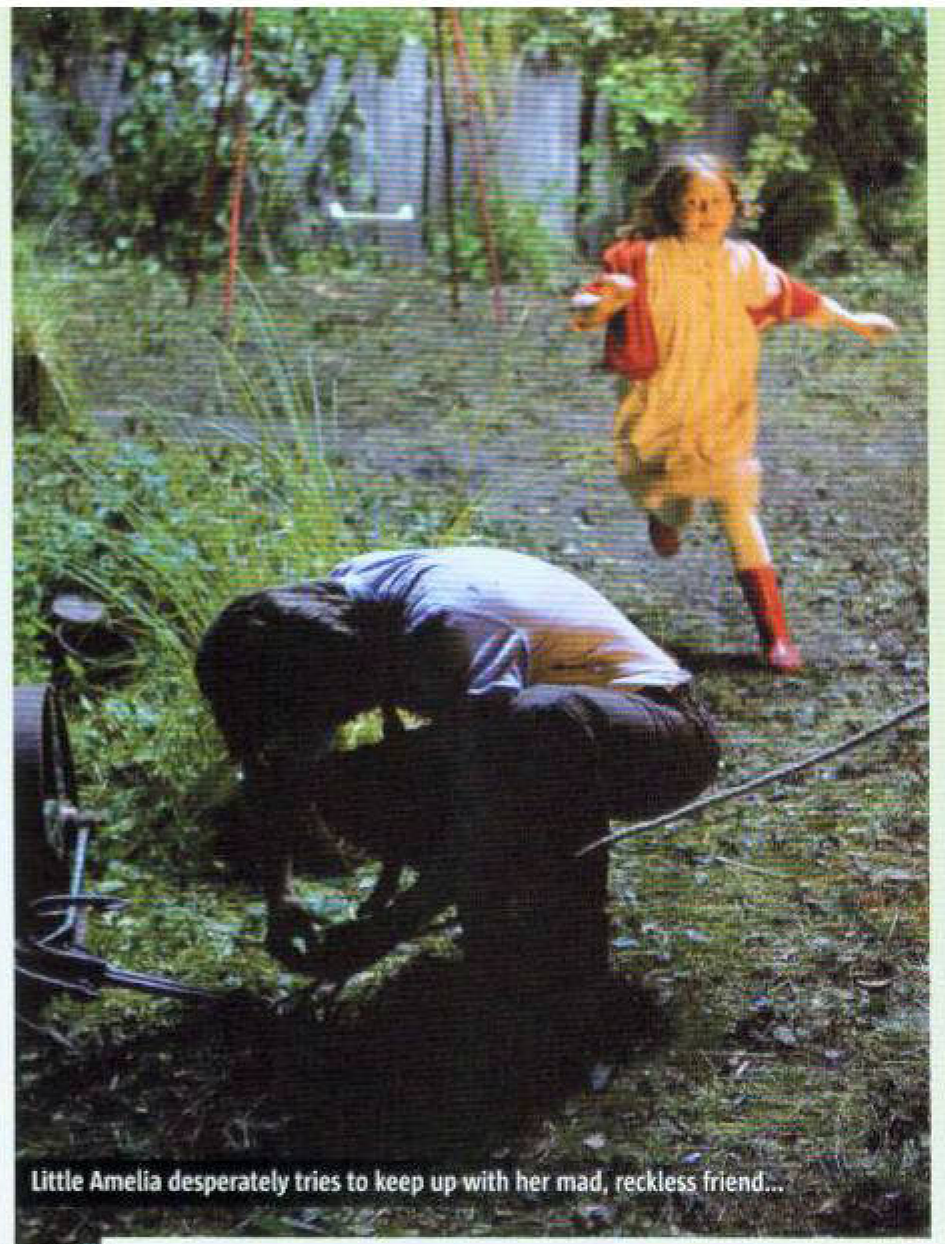
When you told Nathan that you were appearing in *Doctor Who*, was he jealous?
"Yeah, but I think he was really, really happy for me, too. Everybody was excited that I'd got the part."

Do you get to miss school?
"YES! [Huge grin] But they announced it in assembly. That was embarrassing. I hadn't told anybody, so it was a bit of a shock."

Are you going to watch the episode when it goes out on TV?
"I think I'll watch. It's going to be really weird, though, to watch myself on screen."

Which bit are you looking forward to the most?
"I'd say seeing me and Karen on screen. It's going to be pretty freaky."

IN THE NIGHT GARDEN...



Little Amelia desperately tries to keep up with her mad, reckless friend...

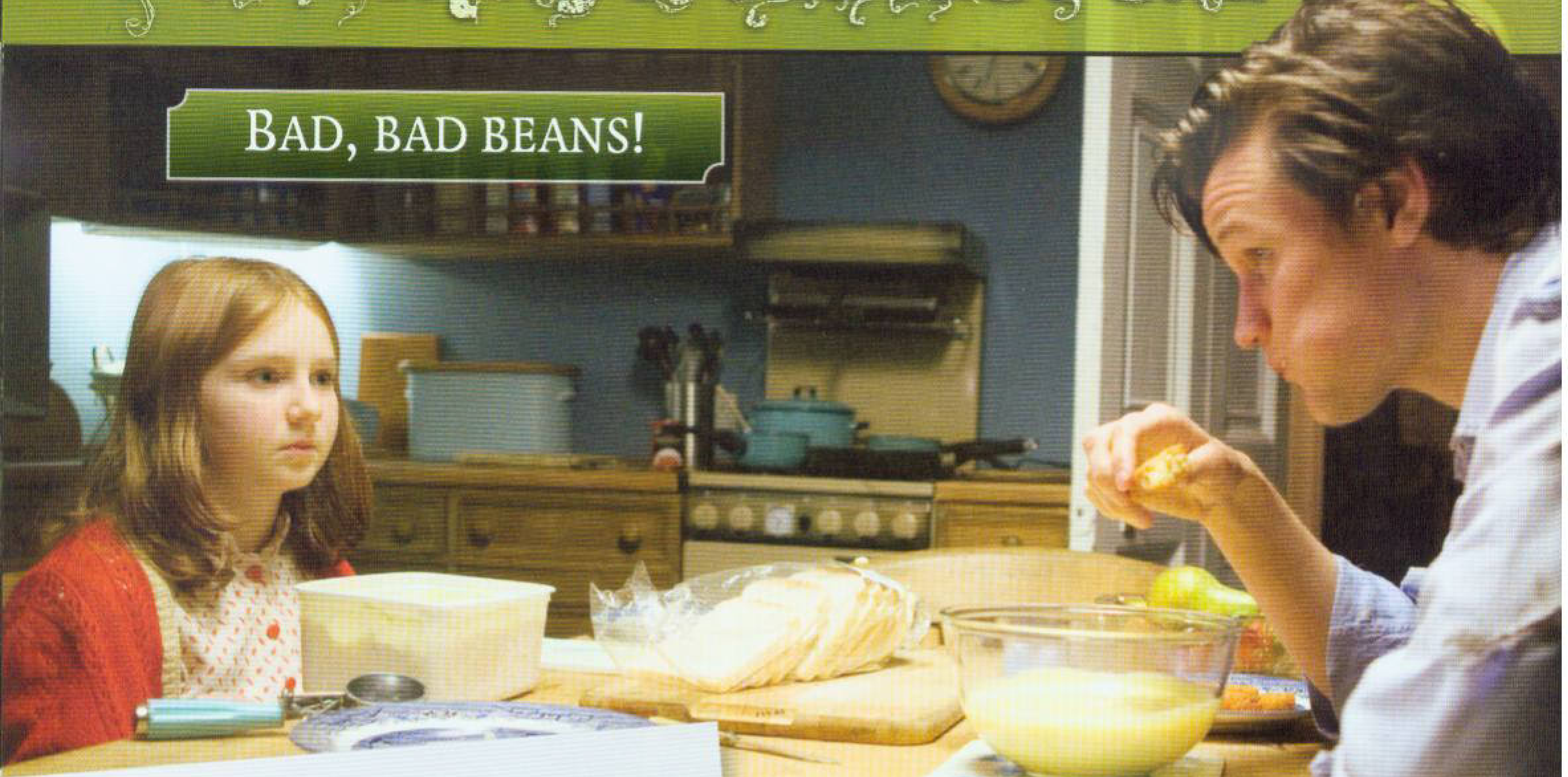
Why did he say five minutes?

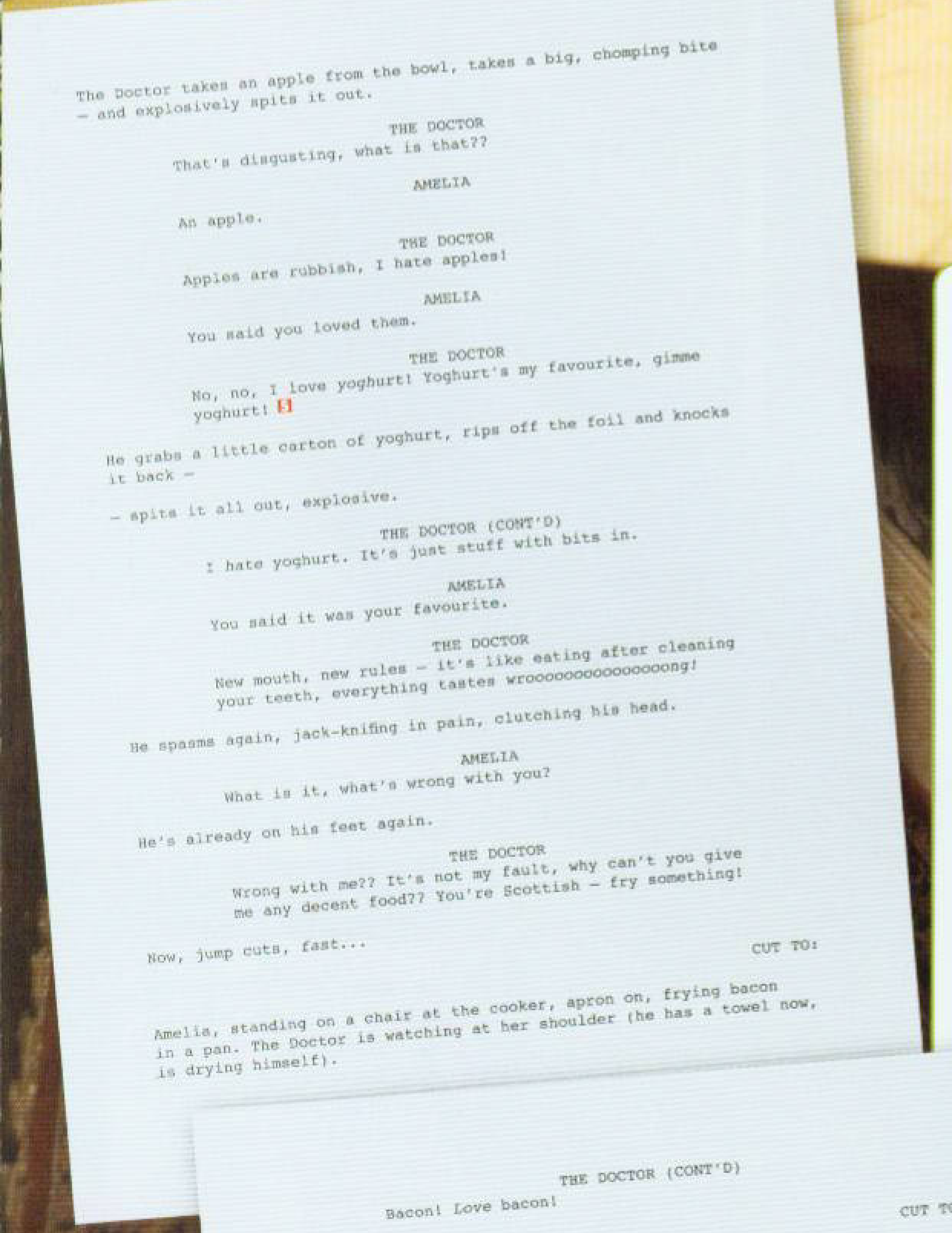
3 "*The Eleventh Hour* picks up as a direct continuation from *The End of Time*," stresses Steven. "It's the same show, a heartbeat later. The same scene continued, the TARDIS crashing to Earth. One of the joys of *Doctor Who* is that it's one big story over all those decades – the adventures of the Doctor, on and on. You don't even get that with James Bond, because eventually you have to concede that it's not the same man as in *Dr No*. But here we can have our hero casually refer to scenes written and made before Matt Smith was born! It's not so much important to maintain continuity, as just incredibly exciting."

4 "I hope there's a sort of madness and a recklessness to my Doctor, and a sense of risk," says Matt Smith, "but probably the Doctor that you see in Episode 1 – certainly at the beginning of Episode 1, but probably even by the end – is not the Doctor that you see in, say, Episodes 11, 12 or 13. But then I'm told that's been the same for many Doctors. Like, I've seen some of Tom Baker's episodes, and there's always that progression. You know, Tom Baker is different by the end of his tenure than he was at the start. I think the same was probably true of David, too. Likewise, my Doctor evolves from when you first meet him for real, in Amelia's garden, hauling himself out of this smoking police box. Yeah, he changes."

The Making of Amelia Pond

BAD, BAD BEANS!





The Doctor takes an apple from the bowl, takes a big, chomping bite – and explosively spits it out.

THE DOCTOR
That's disgusting, what is that??

AMELIA
An apple.

THE DOCTOR
Apples are rubbish, I hate apples!

AMELIA
You said you loved them.

THE DOCTOR
No, no, I love yoghurt! Yoghurt's my favourite, gimme yoghurt! 5

He grabs a little carton of yoghurt, rips off the foil and knocks it back –

– spits it all out, explosive.

THE DOCTOR (CONT'D)
I hate yoghurt. It's just stuff with bits in.

AMELIA
You said it was your favourite.

THE DOCTOR
New mouth, new rules – it's like eating after cleaning your teeth, everything tastes wroooooooooooooooong!

He spasms again, jack-knifing in pain, clutching his head.

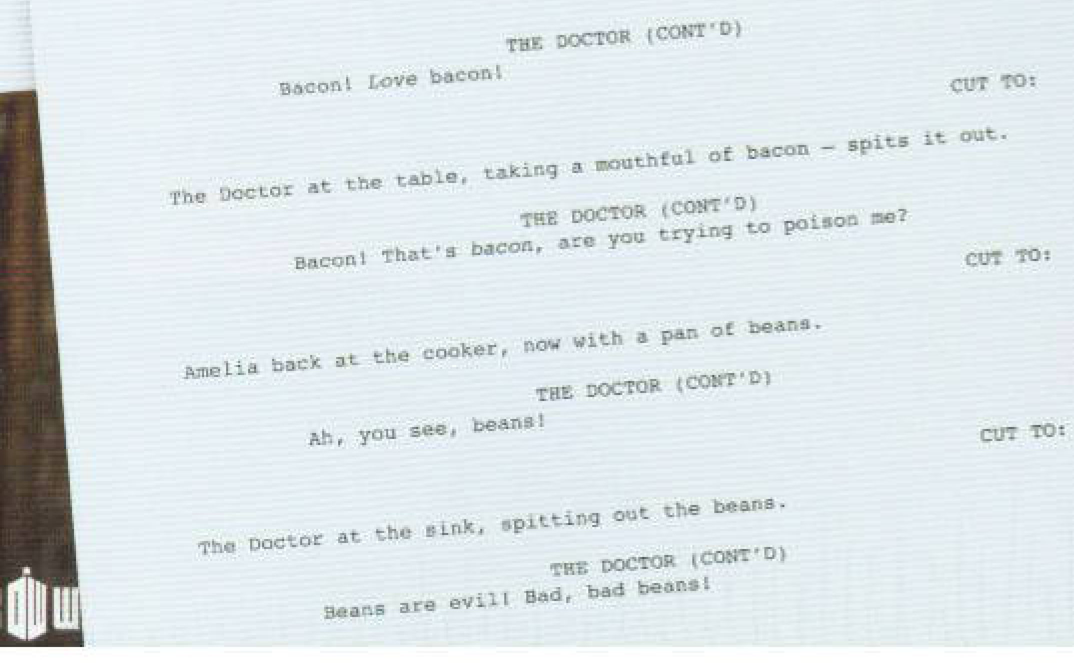
AMELIA
What is it, what's wrong with you?

He's already on his feet again.

THE DOCTOR
Wrong with me?? It's not my fault, why can't you give me any decent food?? You're Scottish – fry something!

Now, jump cuts, fast...   CUT TO:

Amelia, standing on a chair at the cooker, apron on, frying bacon in a pan. The Doctor is watching at her shoulder (he has a towel now, is drying himself).



THE DOCTOR (CONT'D)
Bacon! Love bacon!   CUT TO:

The Doctor at the table, taking a mouthful of bacon – spits it out.

THE DOCTOR (CONT'D)
Bacon! That's bacon, are you trying to poison me?   CUT TO:

Amelia back at the cooker, now with a pan of beans.

THE DOCTOR (CONT'D)
Ah, you see, beans!   CUT TO:

The Doctor at the sink, spitting out the beans.

THE DOCTOR (CONT'D)
Beans are evil! Bad, bad beans!

5 In Chapter 2 of AA Milne's *The House of Pooh Corner* (published 1928), we're introduced to the character of Tigger. Amelia Pond – sorry, Winnie-the-Pooh! – is woken up with a start in the middle of the night, by a noise outside. It's not a noise that Pooh had ever heard before. Rather bravely, Pooh gets up and opens his front door... only to be confronted by the newly-regenerated Doctor – sorry, Tigger!

In the morning, Pooh serves honey for breakfast. Although Tigger had said that he likes everything, he decides that Tiggers like everything *except* honey – so Pooh takes him to Piglet's house, to try haycorns. "Thank you, Pooh," says Tigger, "because haycorns is really what Tiggers like best." A little while later...

Piglet pushed the bowl of haycorns towards Tigger, and said: "Help yourself," and then he got close up to Pooh and felt much braver, and said, "So you're Tigger? Well, well!" in a careless sort of voice. But Tigger said nothing because his mouth was full of haycorns.

After a long munching noise he said: "Ee-ers o i a-ors."

And when Pooh and Piglet said "What?" he said "Skoos ee," and went outside for a moment.

When he came back he said firmly: "Tiggers don't like haycorns."

"But you said they liked everything except honey," said Pooh."

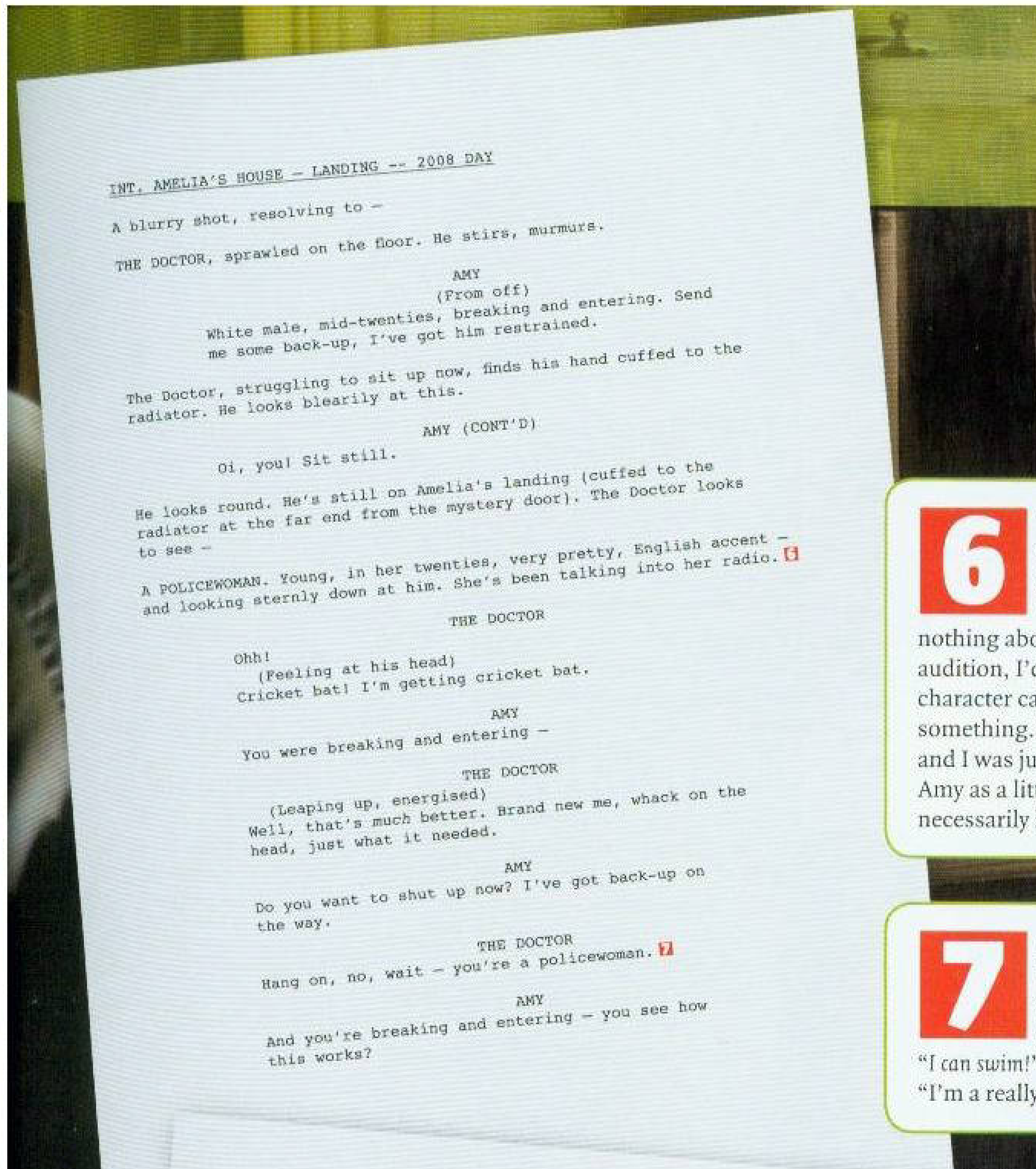
"Everything except honey and haycorns," explained Tigger.

When he heard this Pooh said, "Oh, I see!" and Piglet, who was rather glad that Tiggers didn't like haycorns, said, "What about thistles?"

"Thistles," said Tigger, "is what Tiggers like best."

From *The House at Pooh Corner*, by AA Milne. Chapter 2, 'In Which Tigger Comes to the Forest and Has Breakfast'.

After trying thistles at Eeyore's, and deciding that thistles are too prickly, Tigger heads to Kanga the kangaroo's house, and rejects every foodstuff in her cupboard... until he sees Kanga's son Roo taking Extract of Malt, which is what Kanga gives Roo as medicine. Tigger swipes it from Roo's spoon. Extract of Malt, it turns out, is Tigger's favourite food! But if only he'd tried fish fingers and custard first.



INT. AMELIA'S HOUSE – LANDING -- 2008 DAY

A blurry shot, resolving to –

THE DOCTOR, sprawled on the floor. He stirs, murmurs.

AMY
(From off)
White male, mid-twenties, breaking and entering. Send me some back-up, I've got him restrained.

The Doctor, struggling to sit up now, finds his hand cuffed to the radiator. He looks blearily at this.

AMY (CONT'D)
Oi, you! Sit still.

He looks round. He's still on Amelia's landing (cuffed to the radiator at the far end from the mystery door). The Doctor looks to see –

A POLICEWOMAN. Young, in her twenties, very pretty, English accent – and looking sternly down at him. She's been talking into her radio. 6

THE DOCTOR
Ohh!
(Feeling at his head)
Cricket bat! I'm getting cricket bat.

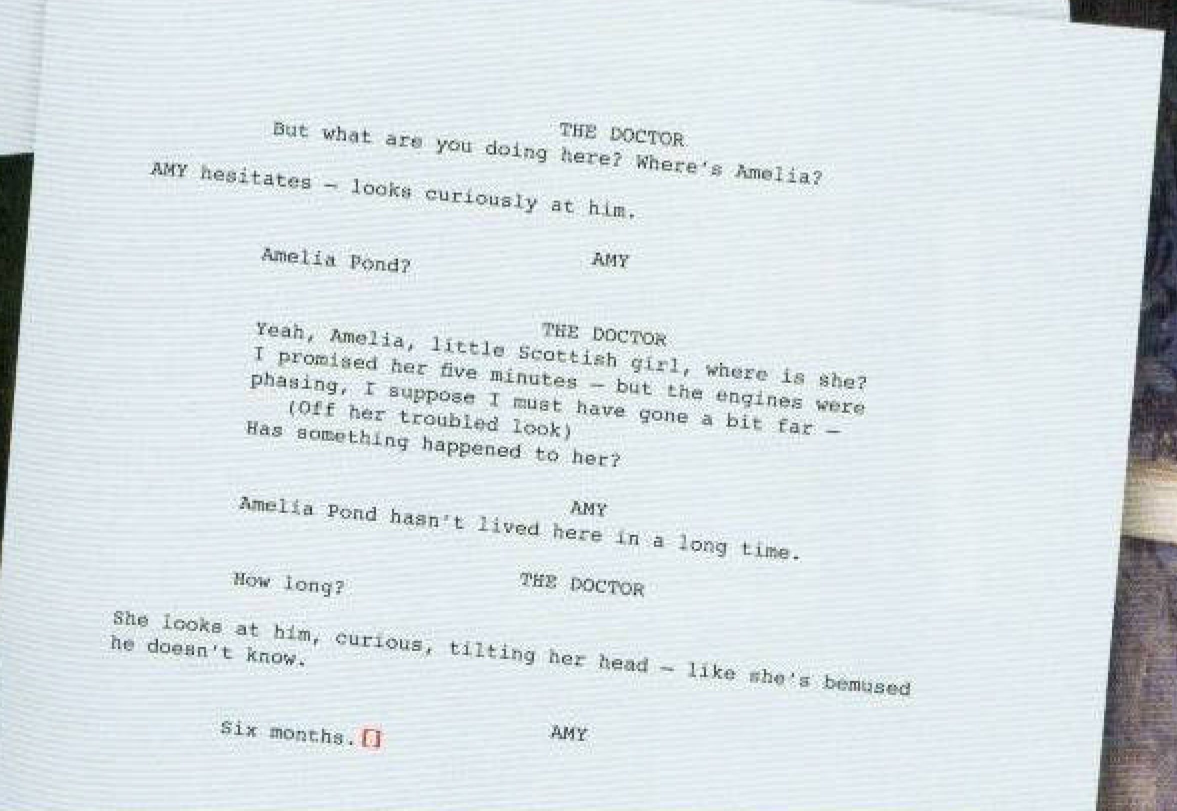
AMY
You were breaking and entering –

THE DOCTOR
(Leaping up, energised)
Well, that's much better. Brand new me, whack on the head, just what it needed.

AMY
Do you want to shut up now? I've got back-up on the way.

THE DOCTOR
Hang on, no, wait – you're a policewoman. 7

AMY
And you're breaking and entering – you see how this works?



THE DOCTOR
But what are you doing here? Where's Amelia?

AMY hesitates – looks curiously at him.

AMY
Amelia Pond?

THE DOCTOR
Yeah, Amelia, little Scottish girl, where is she? I promised her five minutes – but the engines were phasing, I suppose I must have gone a bit far –
(Off her troubled look)
Has something happened to her?

AMY
Amelia Pond hasn't lived here in a long time.

THE DOCTOR
How long?

She looks at him, curious, tilting her head – like she's bemused he doesn't know.

AMY
Six months. 8

BREAKING AND ENTERING...

6 "I first read this script for my recall," explains Karen. "Before then, I knew nothing about Amy. In the first audition, I'd been told it was a character called Lucy Sparrow or something. Then I got this script, and I was just so excited. You meet Amy as a little girl, but you don't necessarily know it's her straight away. Even when you meet older Amy, you don't know that they're the same person until later in the story. That's such a lovely way to meet the companion, because it gives you this connection with her, and understanding of her. You sympathise with her, I think – because of the Doctor not coming back, and the pain that it's caused her."

7 A longer version of this line of dialogue was scripted, but it didn't make the final cut: "*I can swim!*" the Doctor exclaims. "I'm a really good swimmer now. Oh, and *excellent* at football – that's new! Eyesight, welcome back! Right-handed, blood pressure's down a bit. Ooh, *nice* kidneys – hang on, no, wait – you're a policewoman."

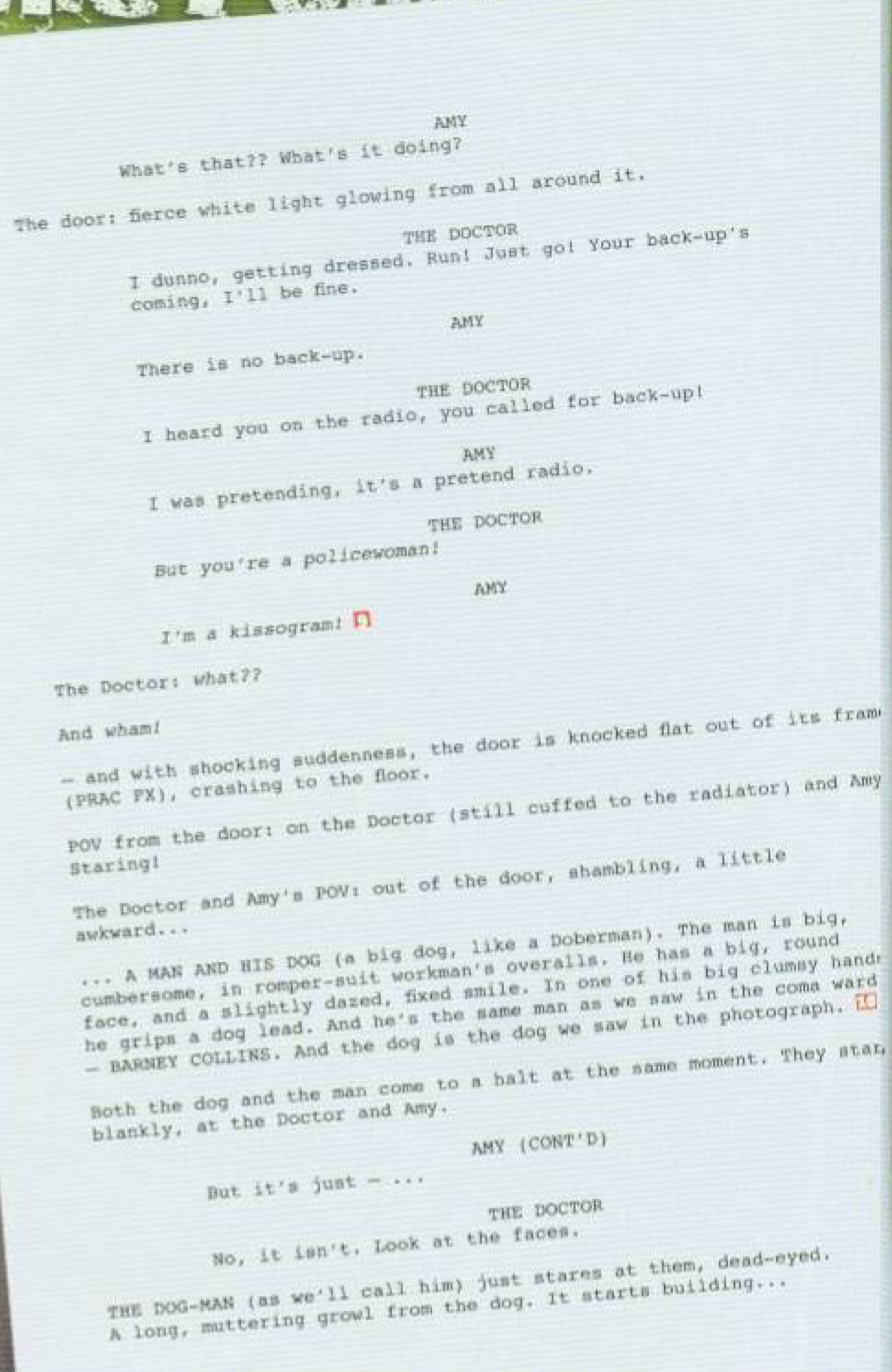
8 "It feels quite bizarre," Karen tells **DWM**, a few days before transmission of *The Eleventh Hour*, "to think that people are actually going to watch it. You sort of forget. You're quite aware of it at the beginning, of what you're getting yourself into, but then you settle into it, and it just becomes what you do every day."

"It feels like a massive security breach, frankly," agrees Matt, "because we've spent all this time protecting the information, and then suddenly everyone's going to see it – this world that we work in every day. In a few days' time, everyone's going to have an opinion on it, and it actually becomes theirs, it becomes everyone else's – which is what it's meant for, it's what we're all aiming towards, obviously – but it's been mine for nine months, and I don't want to let it go!"

"It's kind of the crunch time," adds Karen. "But I'm intrigued to know how it goes down." Will she be watching? "I always watch myself. That's how I improve." But watching it with other people – "Now, that *is* cringy," she concedes. "I remember me, and Matt and Arthur [Darvill, who plays Rory] watched the first cut of Episode 1 together, with Steven, Piers [Wenger, executive producer] and Beth [Willis, executive producer]. Everyone was there. Arthur had a jumper on his head, Matt had his hood up, and I had my coat over my mouth so that no-one could see my expression! Because, I don't know, it's Episode 1, and it's this big thing. But actually we relaxed and really enjoyed it as we got further into the episode."

The Making of Amelia Pond

9 "The trick is to not really think about trying to make the funny moments funny," says Karen, "because that's when it falls down. The lines are funny in themselves – Steven has written such clever, comic lines – so they're funnier if you play them straight. The script is more focussed on the relationship between Amy and the Doctor – and the pace of it, because they really bounce off each other – and the writing lends itself best to playing it like that, instead of going for the laugh."



AMY
What's that?? What's it doing?

The door: fierce white light glowing from all around it.

THE DOCTOR
I dunno, getting dressed. Run! Just go! Your back-up's
coming, I'll be fine.

AMY
There is no back-up.

THE DOCTOR
I heard you on the radio, you called for back-up!

AMY
I was pretending, it's a pretend radio.

THE DOCTOR
But you're a *policewoman!*

AMY
I'm a *kissogram!*

The Doctor: what??

And wham!

– and with shocking suddenness, the door is knocked flat out of its fram
(PRAC FX), crashing to the floor.

POV from the door: on the Doctor (still cuffed to the radiator) and Amy
Staring!

The Doctor and Amy's POV: out of the door, shambling, a little
awkward...

... A MAN AND HIS DOG (a big dog, like a Doberman). The man is big,
cumbersome, in romper-suit workman's overalls. He has a big, round
face, and a slightly dazed, fixed smile. In one of his big clumsy hand
he grips a dog lead. And he's the same man as we saw in the coma ward
– BARNEY COLLINS. And the dog is the dog we saw in the photograph.

Both the dog and the man come to a halt at the same moment. They sta
blankly, at the Doctor and Amy.

AMY (CONT'D)
But it's just – ...

THE DOCTOR
No, it isn't. Look at the faces.

THE DOG-MAN (as we'll call him) just stares at them, dead-eyed.
A long, muttering growl from the dog. It starts building...

10 You know what they say: never work with children or animals. "It can be quite frustrating when they don't do what they're supposed to," confesses Karen, of the latter, "but our dog was quite well-behaved. A few months later, in Episode 11, we worked with a cat, which was much worse. Cats don't obey *anything*. They just kind of do what they want. You can't really train a cat, but you can train a dog, and the dog in Episode 1 was great. We just had to keep going, take after take after take, and hope that it was going to happen. He did all the stuff that he was supposed to... eventually!"

MAN AND DOG!

11 It's Wednesday, 14 October 2009. **DWM** is in Rhymney, a small town in south-east Wales – in an old house teeming with walkie-talkie people, lights, and cameras. This is the Vicarage. Head up the stairs to the first-floor landing, and you'll see Matt Smith handcuffed to a radiator, and Karen Gillan standing next to him, in a policewoman's uniform. They're arguing with a dog.

"More aggressive barking," Matt tells him. "Channel that aggression. Be method."

"Or just ham it up," sniggers Karen.

The dog just grins at them, and salivates a little. At five years old, he already has a CV as long as his paw. He's been in *Casualty* twice, played dead in *Waking the Dead*, and portrayed Lorenzo in an RSC production of *The Merchant of Venice*. But not really the last one.

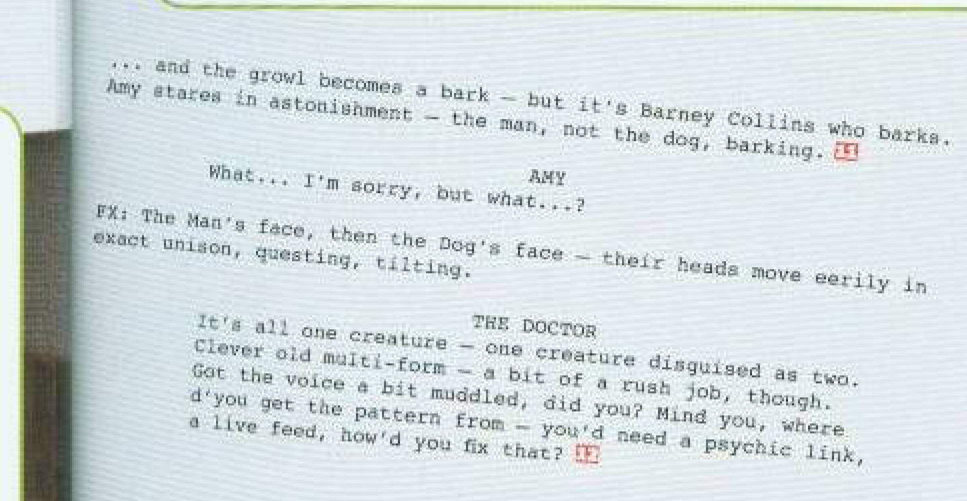
"Can I have some quiet, please?" calls Third Assistant Director Heddi-Joy Taylor-Welch. "The dog needs to concentrate."

"We want you to open your mouth as wide as possible," the director, Adam Smith, tells Italian actor Marcello Magni, who's playing Mr Collins. "But don't go over-the-top, Marcello. Sort of like this –" Adam bears his teeth for Marcello to see.

Did you know that Marcello voiced iconic kid's TV character Pingu? "OH MY GOD, NO WAY!" exclaims Karen, upon hearing the news. (Heddi-Joy told her, in between takes.) "THAT'S *AMAZING!*"

"You're a penguin, Marcello?" laughs Matt. "You kept that quiet. You sly dog!"

But the real dog is refusing to cock his head on cue. This could take a while. "Time to get out the fishing wire," teases Karen. "No, not really – as if we would!"



... and the growl becomes a bark – but it's Barney Collins who barks.
Amy stares in astonishment – the man, not the dog, barking.

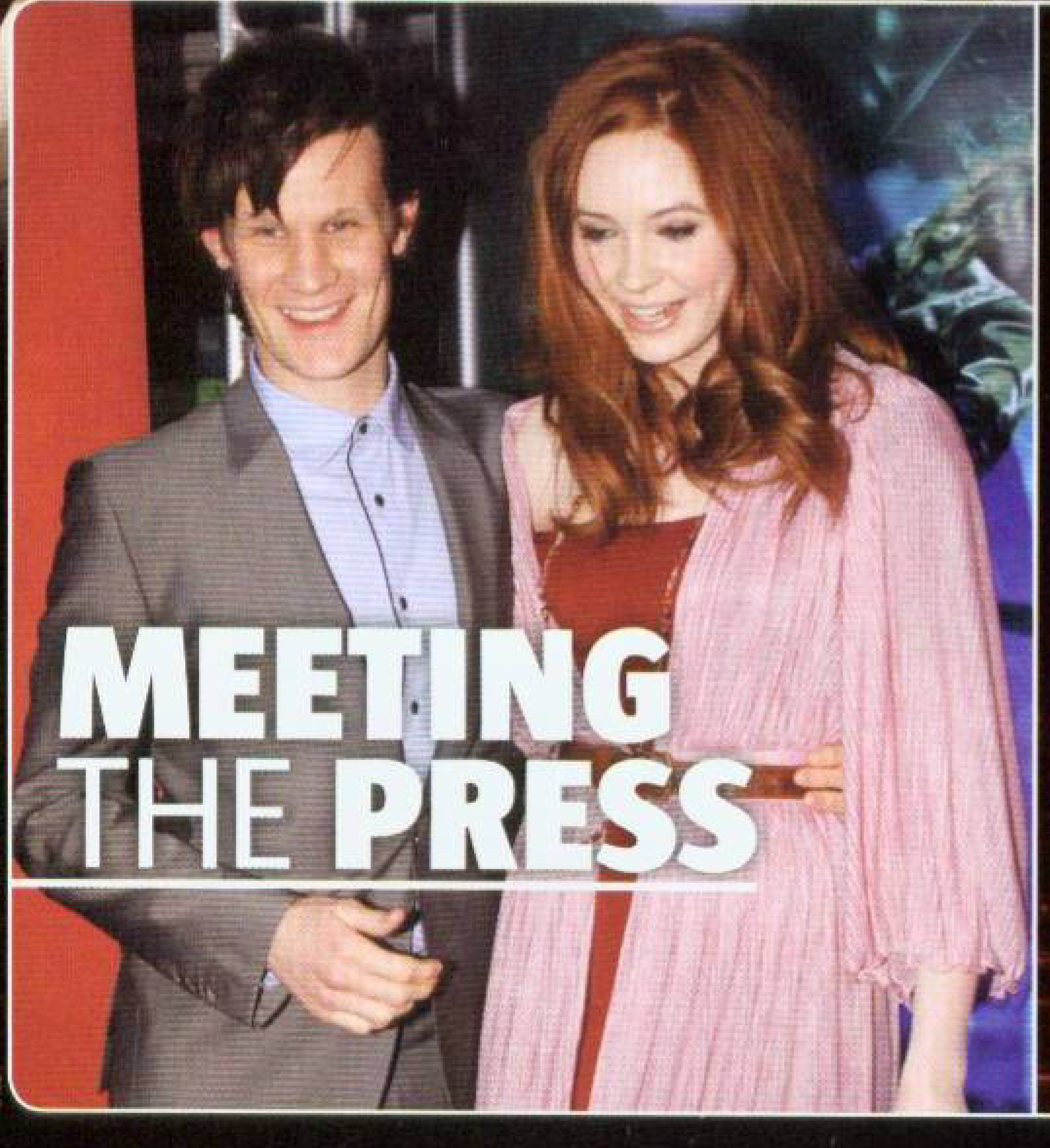
AMY
What... I'm sorry, but what...?

FX: The Man's face, then the Dog's face – their heads move eerily in
exact unison, questing, tilting.

THE DOCTOR
It's all one creature – one creature disguised as two.
Clever old multi-form – a bit of a rush job, though.
Got the voice a bit muddled, did you? Mind you, where
d'you get the pattern from – you'd need a psychic link,
a live feed, how'd you fix that?

Amy confronts a creature that's half-man, half-dog and half-penguin...

12 "The fun thing about this episode," says Steven, "was flinging the Doctor – with his head still cooking and no idea what he even looks like – into a crisis that *just won't stop*. It's almost real time for him. The first hour of his new life, and he doesn't get a breather. *The Christmas Invasion* did the new Doctor sleeping, flat on his back; this time he barely gets to sit down! Our hero is at the limit of what he can do, with no friends and no gadgets to help him – and the clock's ticking from the moment he stumbles from the TARDIS. No friends, no help, no choice!"



MEETING THE PRESS

When? Thursday 18 March. Where? Cineworld Cardiff. Who? Ah, well... "Can everyone hear us at the back?" calls out Matt Smith, to the cinema full of journalists. "Yes, Doctor!" shouts back someone. It's Mark Gatiss, writer of *Victory of the Daleks*. "It's like *Question Time*," grins Matt, as the journos raise their hands. (For extra points, see if you can guess which publications asked which questions...)

Given that David Tennant wasn't representing Scotland as Doctor Who, how important was it that Amy was Scottish?
Steven Moffat: "Well, the Doctor can't be Scottish: he's from Gallifrey! Amy's Scottish because Karen's Scottish, and she gave the best audition. There wasn't a Scottish agenda."
Karen Gillan: "First Scottish companion. No! There was... Jamie McCrimmon is it?"
Matt Smith: "[Grins] He's great, isn't he?"
SM: "He's broadly speaking Scottish, yes."

Matt, do you have a message for your fans in Northampton [his hometown]?
MS: "Yes. I hope they enjoy it, and I'm proud to be representing you. Although! Apparently, the man who discovered DNA [Francis Crick] is from Northampton, so my fame has been usurped."
SM: "How did we get to DNA?! [Laughing] Do you get why we cast him?"

Steven, what was scarier for you: watching *Doctor Who* as a kid, or finally realising that you're the man in control?
SM: "There is *nothing* scarier than watching *Doctor Who* as a child. Scarier than *Tomb of the Cybermen* or *Terror of the Autons*? Are you mad?!"

Which eras of the show are your personal favourites?
SM: "I know you're supposed to discriminate and say, 'I like this bit better than the other bit,' but I like them all. Shut up about having opinions! It's just the most entertaining thing that British television has ever done. Full stop."
MS: "Hear, hear."
SM: "I've sometimes pretended in public, to sound cool – as cool as a *Doctor Who* fan can sound – that I liked one bit better than another bit. But I think it's all brilliant. I just love *Doctor Who*. It's got the Doctor in it! And Daleks! And spaceships! What more do you want?"

Matt and Karen – one of the many good things about this first episode is the chemistry between your two characters. How did you get the chemistry right?
MS: "Well! [Laughing] No, it's been a real slog."
KG: "It's always developing."
MS: "We're a real team. We've grown very fond of one another, haven't we?"

Have you had any conversations with your respective predecessors?
MS: "I got a text off Billie [Piper, who played Rose Tyler] this evening, saying, 'Good luck.'"
SM: "You realise she's not *your* predecessor?"
MS: "I have with Mr Tennant as well, who is just a glorious man. I couldn't have wished to inherit the role off someone more gracious, and giving, and kind, and encouraging. He has said, if I ever feel like phoning him, then he'll pick up and talk to me."

Karen, do you think that Amy is the sexiest assistant of recent years –?
KG: "[Interrupting] Yes."

And is Matt the sexiest Doctor?
KG: "I – ooh dear. [Thinks] At times, maybe."
MS: "At times?! No, I think Karen is absolutely... I mean, look at her. She's a remarkable specimen! I think categorically she is the sexiest companion that has ever lived."
SM: "Thank you for skipping past sexiest executive producer."

Billie Piper nicknamed David Tennant "David Ten-Inch". Karen do you have a similar nickname for Matt?
KG: "Oh God! Um –"
SM: "I would tread so carefully here."
KG: "I don't know! Although, Matt did run around set in his pants the other day."
MS: "Yes. Yes. Yes, I did."
SM: "For a *scripted reason!* [To Matt:] Just go with my explanation."

What feedback have you had from the fans so far, and have you had any unusual requests?
KG: "Lots of lovely letters. Some weird requests."
MS: "There's one 'mad' – in inverted commas – fan who compares me to a hedgehog a lot, which is puzzling."

Once this goes out, you're going to get a lot more attention – male, female, whatever you're after. Matt, are we going to see you falling out of nightclubs with pneumatic blondes – and Karen, with a footballer on your arm?
MS: "Work is my mistress. We work nine months a year, so we don't have time to fall out of nightclubs with – what's a pneumatic blonde?!"
SM: "It's a new invention, mate. We've done blondes, so they invented *pneumatic* ones."

Steven has said how he was looking to cast an older man, but then you came in with this mix of old and young – and looking at you, I can sort of see why.
MS: "Has age wizened me?! Well, I don't mind that, actually. I take it as a compliment."

So, is that how you'd describe yourself?
MS: "Hopefully, I've got a young face and – I don't know, really. How do we see ourselves?"
KG: "Your vocabulary is quite old. You sound like an old man."
MS: "Um – thank you? [Laughing] It's flattering, really."

Did you have any say in what your Doctor gets to wear, Matt? He's part librarian, part member of JLS.
MS: "Well, I – JLS?!"
SM: "[To Matt:] It's a popular beat combo."
MS: "The day you see JLS in a tweed jacket, I will eat my hat."
SM: "And you don't have one."
MS: "Well, I'm already working on that. I think this particular Doctor's costume will constantly evolve." DWM

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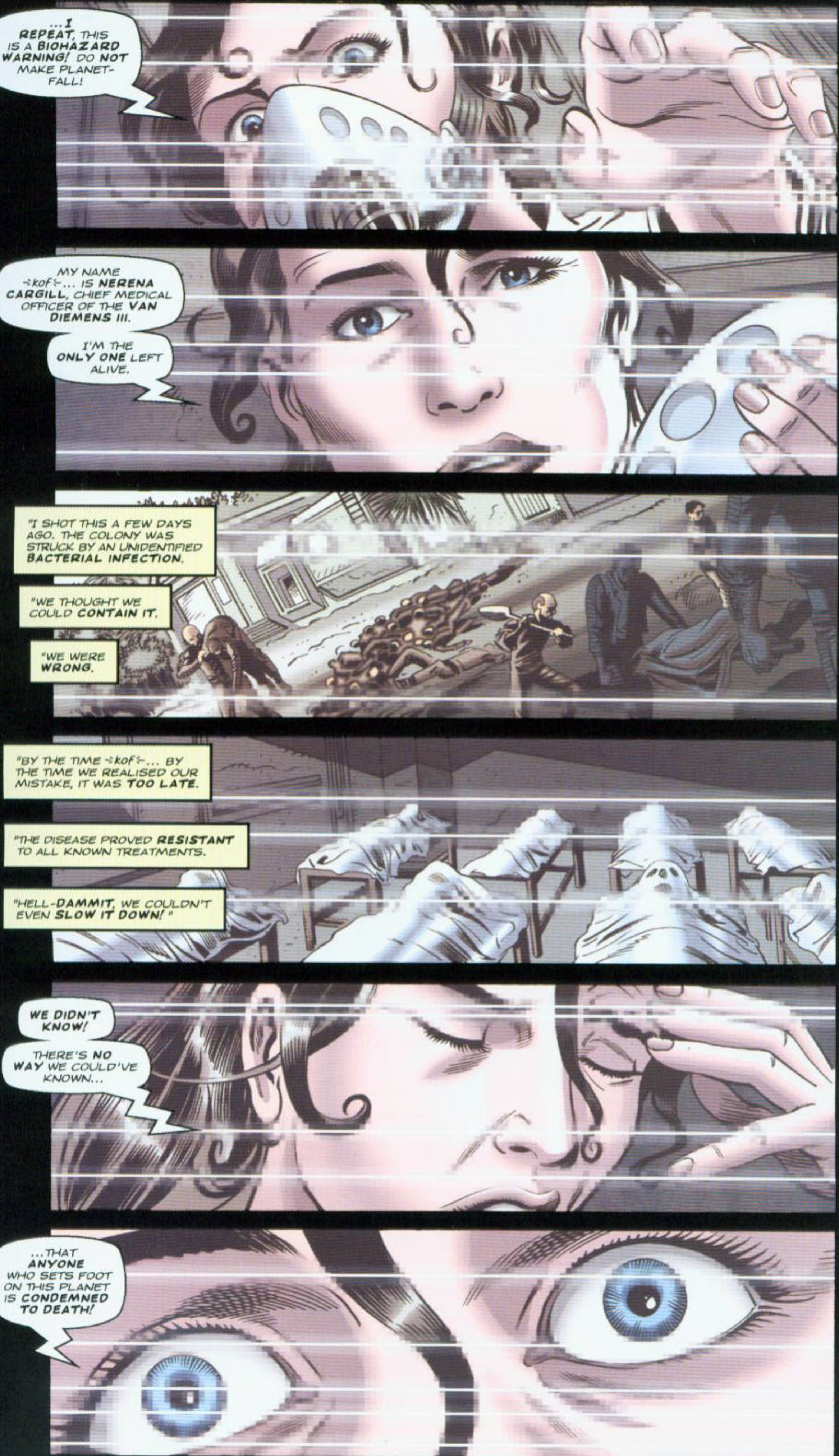
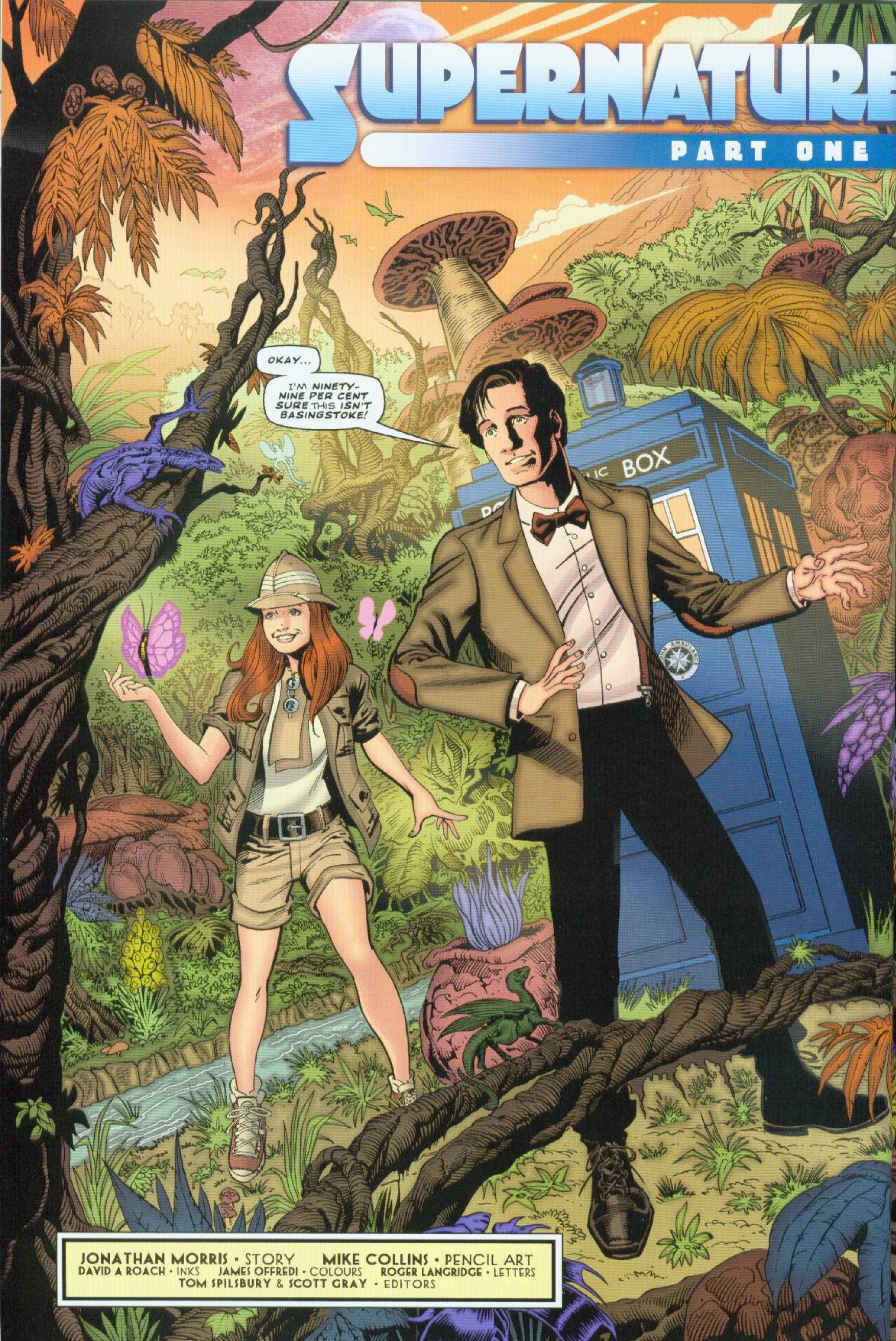
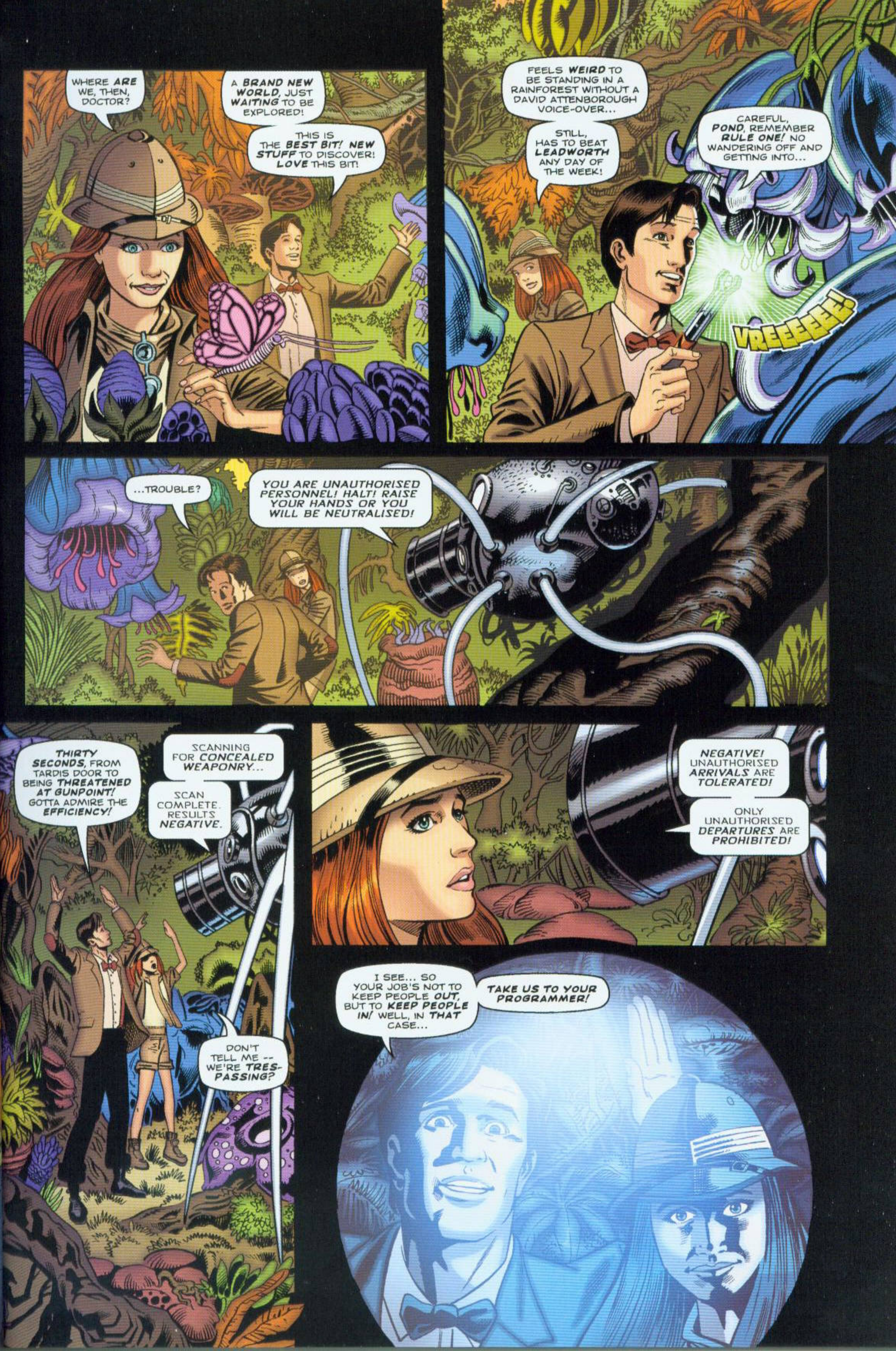

...I REPEAT, THIS IS A BIOHAZARD WARNING! DO NOT MAKE PLANET-FALL!
MY NAME ÷kof÷... IS NERENA CARGILL, CHIEF MEDICAL OFFICER OF THE VAN DIEMENS III.
I'M THE ONLY ONE LEFT ALIVE.
"I SHOT THIS A FEW DAYS AGO. THE COLONY WAS STRUCK BY AN UNIDENTIFIED BACTERIAL INFECTION.
"WE THOUGHT WE COULD CONTAIN IT.
"WE WERE WRONG.
"BY THE TIME ÷kof÷... BY THE TIME WE REALISED OUR MISTAKE, IT WAS TOO LATE.
"THE DISEASE PROVED RESISTANT TO ALL KNOWN TREATMENTS.
"HELL-DAMMIT, WE COULDN'T EVEN SLOW IT DOWN!"
WE DIDN'T KNOW!
THERE'S NO WAY WE COULD'VE KNOWN...
...THAT ANYONE WHO SETS FOOT ON THIS PLANET IS CONDEMNED TO DEATH!

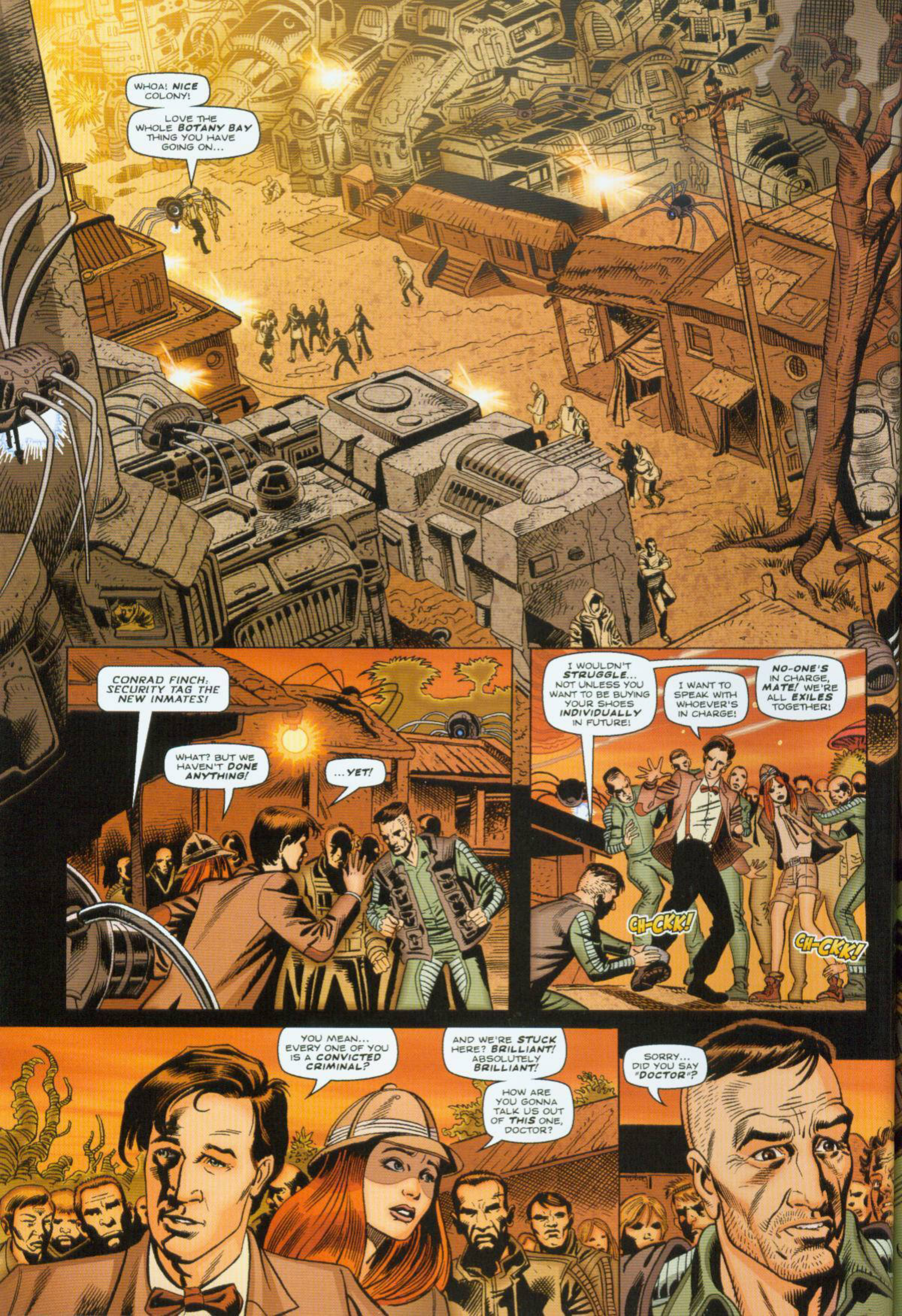
SUPERNATURE

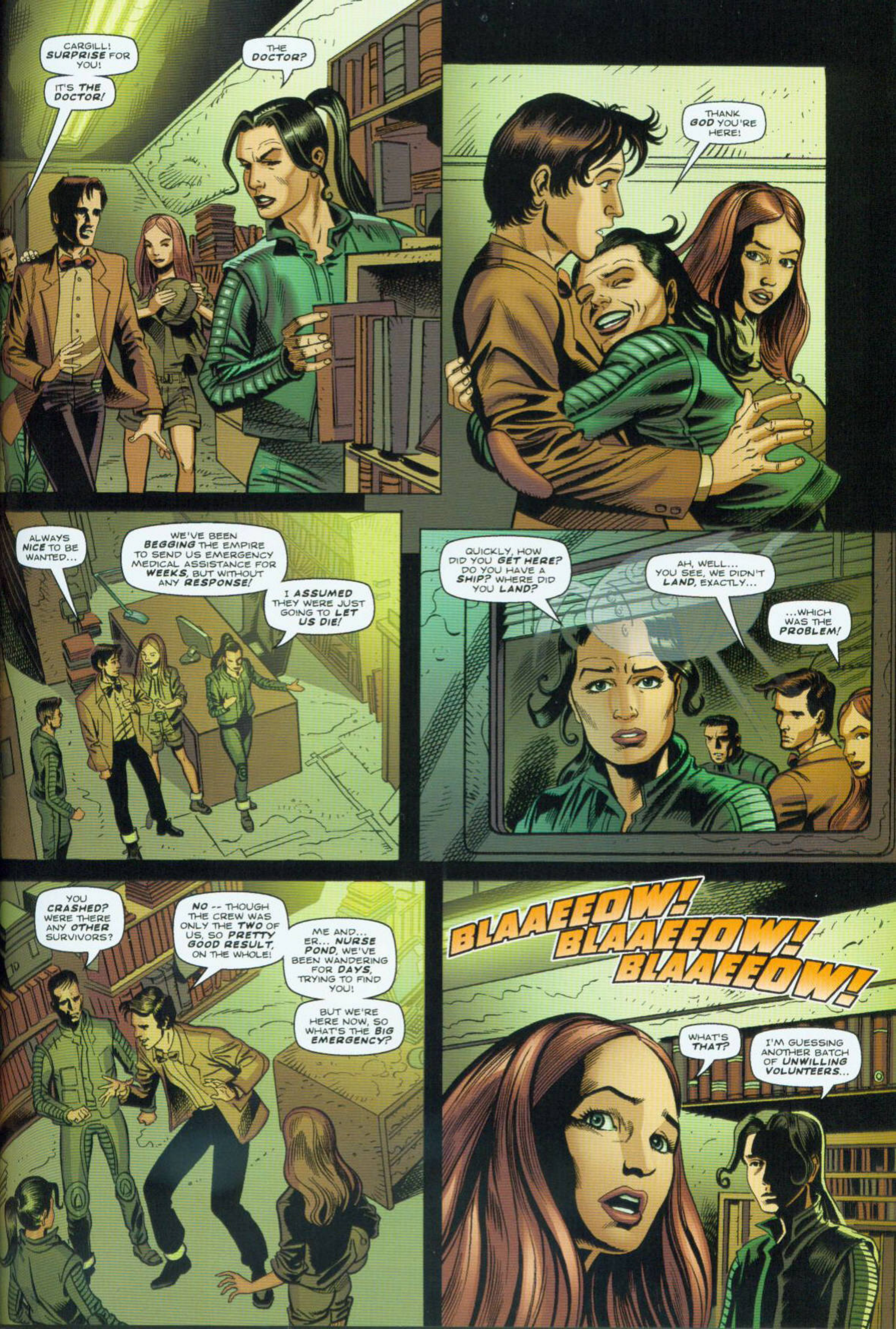
PART ONE

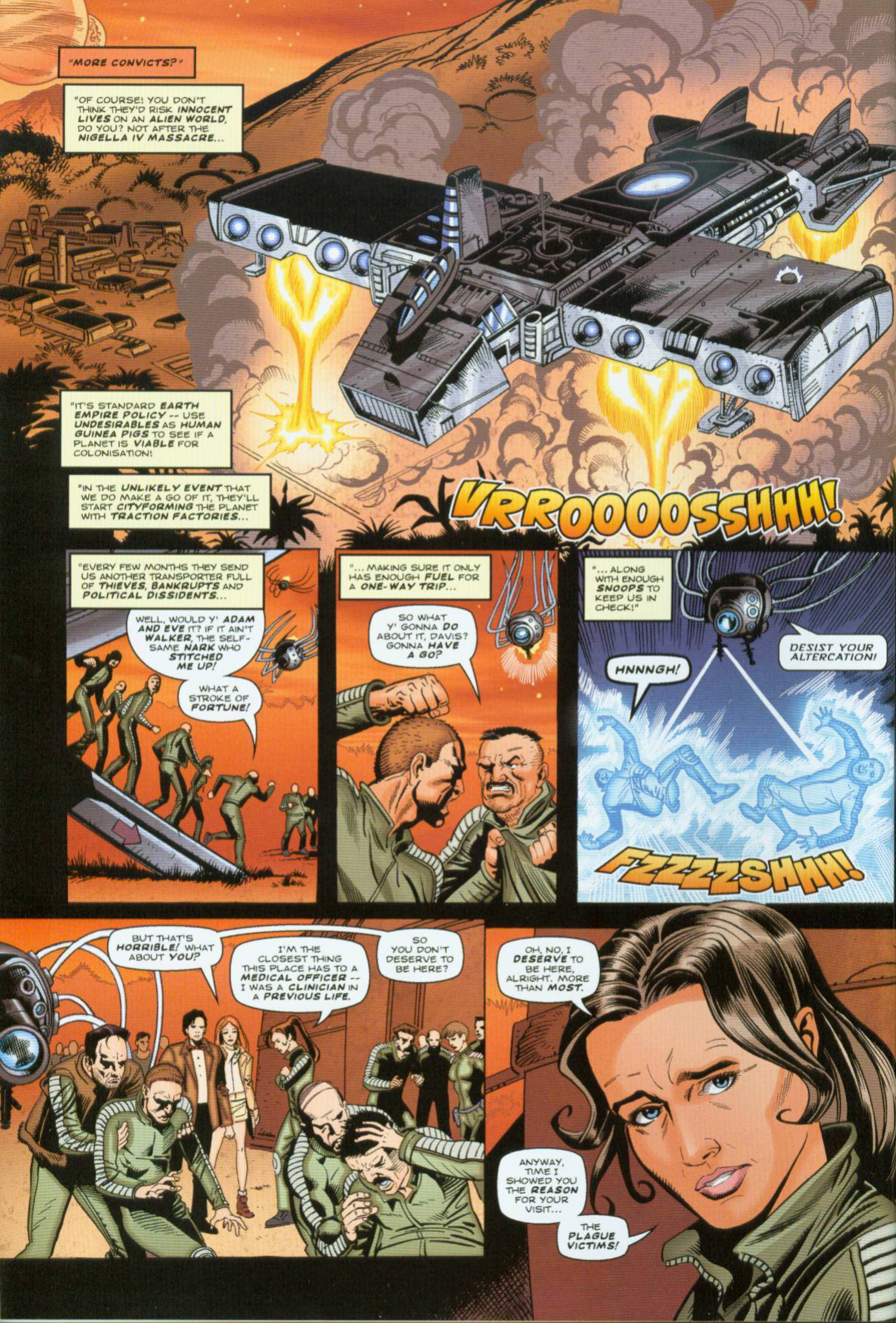

OKAY... I'M NINETY-NINE PER CENT SURE THIS ISN'T BASINGSTOKE!
BOX

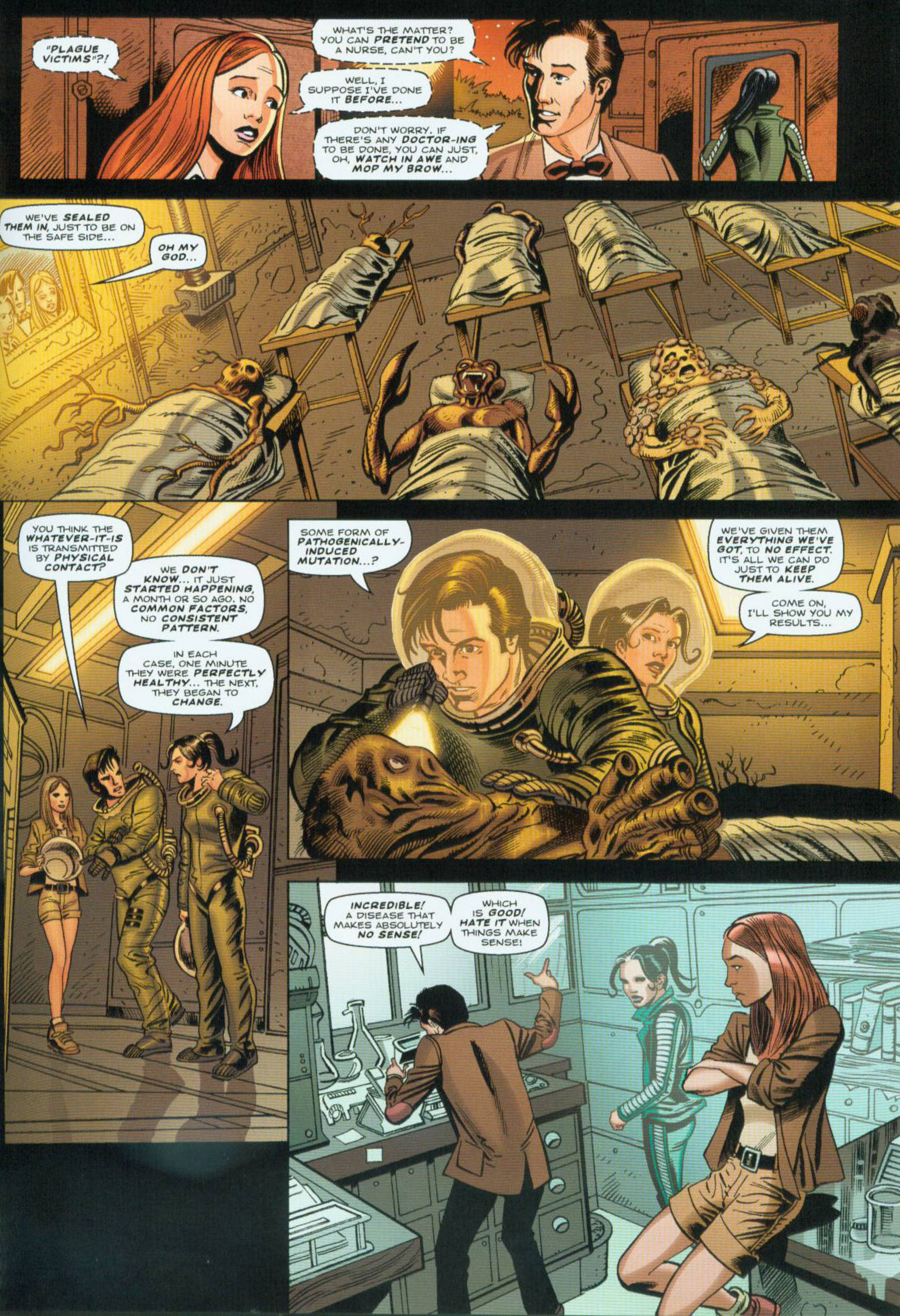
JONATHAN MORRIS • STORY **MIKE COLLINS** • PENCIL ART
DAVID A ROACH • INKS **JAMES OFFREDI** • COLOURS **ROGER LANGRIDGE** • LETTERS
TOM SPILSBURY & SCOTT GRAY • EDITORS

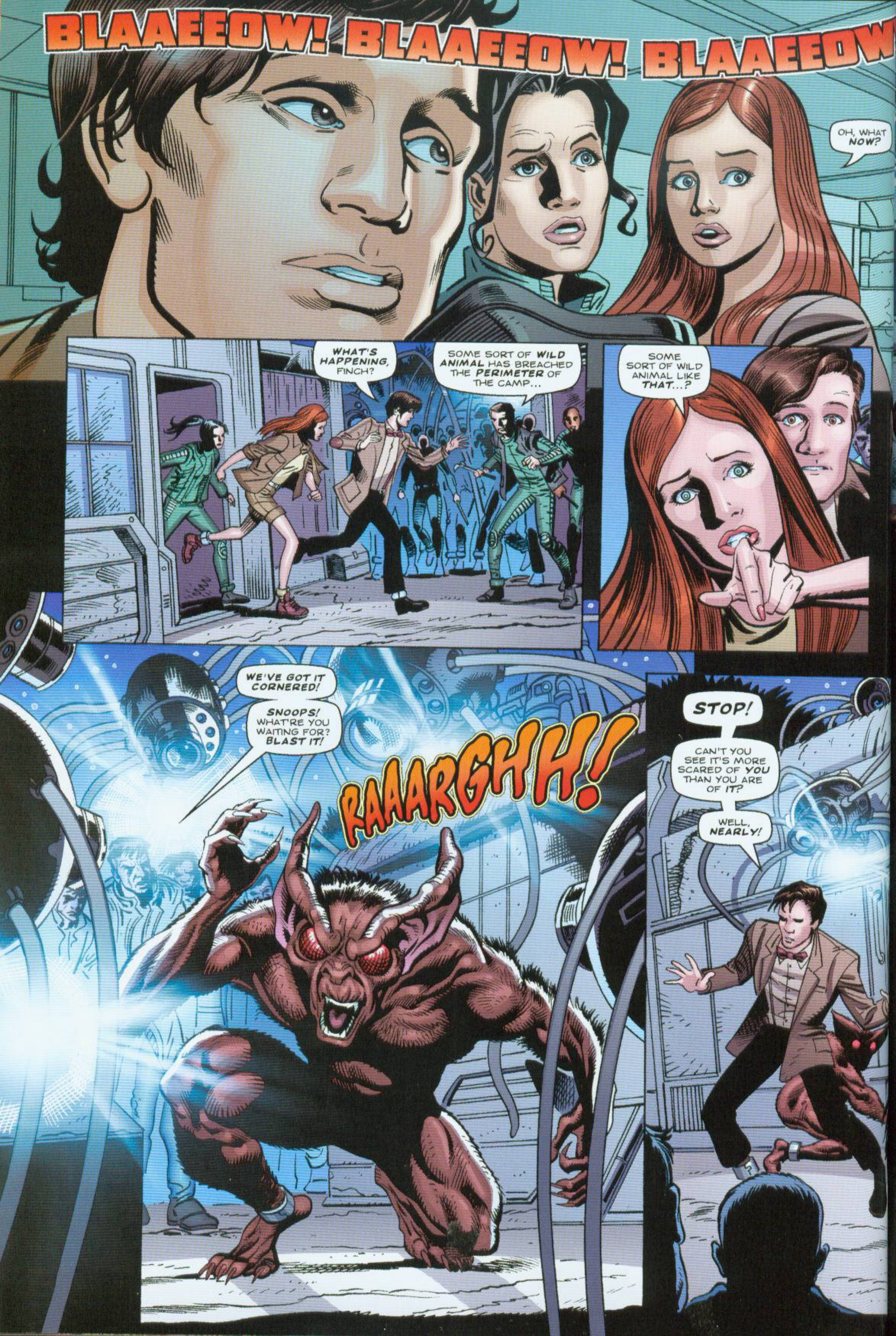

WHERE ARE WE, THEN, DOCTOR?
A BRAND NEW WORLD, JUST WAITING TO BE EXPLORED!
THIS IS THE BEST BIT! NEW STUFF TO DISCOVER! LOVE THIS BIT!
FEELS WEIRD TO BE STANDING IN A RAINFOREST WITHOUT A DAVID ATTENBOROUGH VOICE-OVER...
STILL, HAS TO BEAT LEADWORTH ANY DAY OF THE WEEK!
CAREFUL, POND, REMEMBER RULE ONE! NO WANDERING OFF AND GETTING INTO...
VREEEEEE!
...TROUBLE?
YOU ARE UNAUTHORISED PERSONNEL! HALT! RAISE YOUR HANDS OR YOU WILL BE NEUTRALISED!
THIRTY SECONDS, FROM TARDIS DOOR TO BEING THREATENED AT GUNPOINT! GOTTA ADMIRE THE EFFICIENCY!
SCANNING FOR CONCEALED WEAPONRY...
SCAN COMPLETE. RESULTS NEGATIVE.
DON'T TELL ME -- WE'RE TRESPASSING?
NEGATIVE! UNAUTHORISED ARRIVALS ARE TOLERATED!
ONLY UNAUTHORISED DEPARTURES ARE PROHIBITED!
I SEE... SO YOUR JOB'S NOT TO KEEP PEOPLE OUT, BUT TO KEEP PEOPLE IN! WELL, IN THAT CASE...
TAKE US TO YOUR PROGRAMMER!

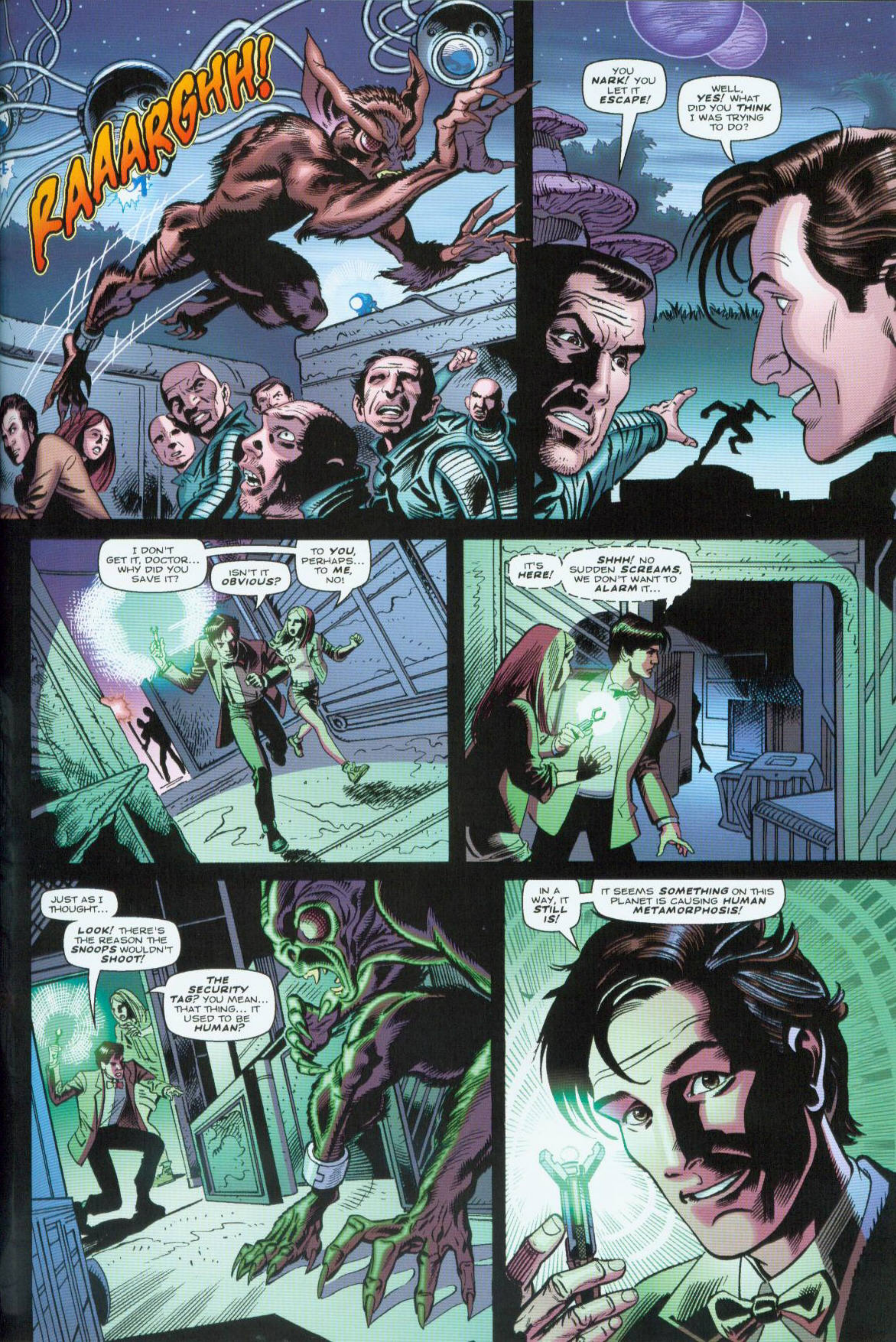

WHOA! NICE COLONY!
LOVE THE WHOLE BOTANY BAY THING YOU HAVE GOING ON...
CONRAD FINCH: SECURITY TAG THE NEW INMATES!
WHAT? BUT WE HAVEN'T DONE ANYTHING!
...YET!
I WOULDN'T STRUGGLE... NOT UNLESS YOU WANT TO BE BUYING YOUR SHOES INDIVIDUALLY IN FUTURE!
I WANT TO SPEAK WITH WHOEVER'S IN CHARGE!
NO-ONE'S IN CHARGE, MATE! WE'RE ALL EXILES TOGETHER!
CH-CKK!
CH-CKK!
YOU MEAN... EVERY ONE OF YOU IS A CONVICTED CRIMINAL?
AND WE'RE STUCK HERE? BRILLIANT! ABSOLUTELY BRILLIANT!
HOW ARE YOU GONNA TALK US OUT OF THIS ONE, DOCTOR?
SORRY... DID YOU SAY "DOCTOR"?

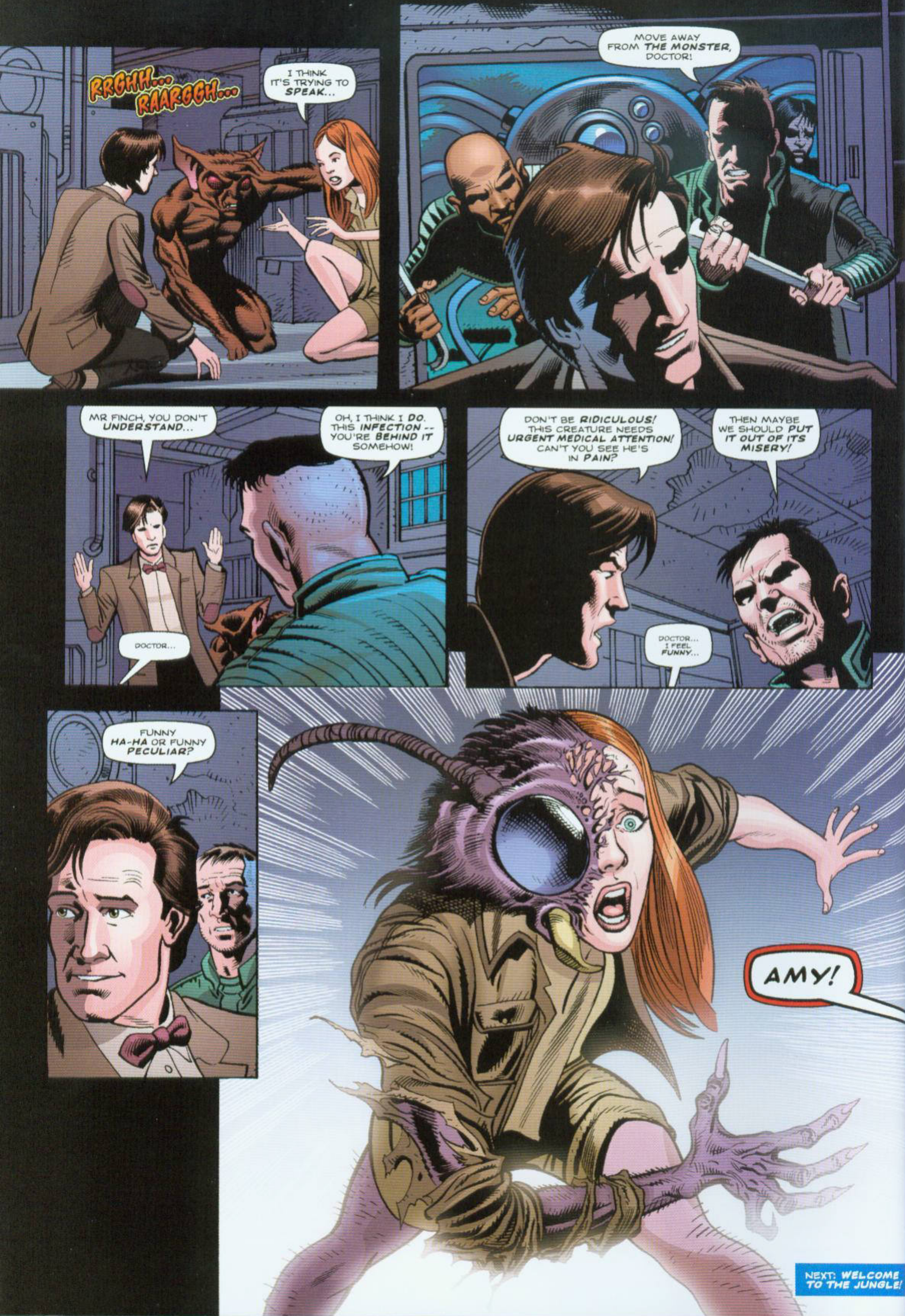

CARGILL! SURPRISE FOR YOU!
IT'S THE DOCTOR!
THE DOCTOR?
THANK GOD YOU'RE HERE!
ALWAYS NICE TO BE WANTED...
WE'VE BEEN BEGGING THE EMPIRE TO SEND US EMERGENCY MEDICAL ASSISTANCE FOR WEEKS, BUT WITHOUT ANY RESPONSE!
I ASSUMED THEY WERE JUST GOING TO LET US DIE!
QUICKLY, HOW DID YOU GET HERE? DO YOU HAVE A SHIP? WHERE DID YOU LAND?
AH, WELL... YOU SEE, WE DIDN'T LAND, EXACTLY...
...WHICH WAS THE PROBLEM!
YOU CRASHED? WERE THERE ANY OTHER SURVIVORS?
NO -- THOUGH THE CREW WAS ONLY THE TWO OF US, SO PRETTY GOOD RESULT, ON THE WHOLE!
ME AND... ER... NURSE POND, WE'VE BEEN WANDERING FOR DAYS, TRYING TO FIND YOU!
BUT WE'RE HERE NOW, SO WHAT'S THE BIG EMERGENCY?
BLAAEEOW! BLAAEEOW! BLAAEEOW!
WHAT'S THAT?
I'M GUESSING ANOTHER BATCH OF UNWILLING VOLUNTEERS...


"MORE CONVICTS?"
"OF COURSE! YOU DON'T THINK THEY'D RISK INNOCENT LIVES ON AN ALIEN WORLD, DO YOU? NOT AFTER THE NIGELLA IV MASSACRE...
"IT'S STANDARD EARTH EMPIRE POLICY -- USE UNDESIRABLES AS HUMAN GUINEA PIGS TO SEE IF A PLANET IS VIABLE FOR COLONISATION!
"IN THE UNLIKELY EVENT THAT WE DO MAKE A GO OF IT, THEY'LL START CITYFORMING THE PLANET WITH TRACTION FACTORIES...
VRROOOOOSSHHH!
"EVERY FEW MONTHS THEY SEND US ANOTHER TRANSPORTER FULL OF THIEVES, BANKRUPTS AND POLITICAL DISSIDENTS...
WELL, WOULD Y' ADAM AND EVE IT? IF IT AIN'T WALKER, THE SELF-SAME NARK WHO STITCHED ME UP!
WHAT A STROKE OF FORTUNE!
"... MAKING SURE IT ONLY HAS ENOUGH FUEL FOR A ONE-WAY TRIP...
SO WHAT Y' GONNA DO ABOUT IT, DAVIS? GONNA HAVE A GO?
"... ALONG WITH ENOUGH SNOOPS TO KEEP US IN CHECK!"
HNNNGH!
DESIST YOUR ALTERCATION!
FZZZZSHHH!
BUT THAT'S HORRIBLE! WHAT ABOUT YOU?
I'M THE CLOSEST THING THIS PLACE HAS TO A MEDICAL OFFICER -- I WAS A CLINICIAN IN A PREVIOUS LIFE.
SO YOU DON'T DESERVE TO BE HERE?
OH, NO, I DESERVE TO BE HERE, ALRIGHT. MORE THAN MOST.
ANYWAY, TIME I SHOWED YOU THE REASON FOR YOUR VISIT...
THE PLAGUE VICTIMS!


"PLAGUE VICTIMS"?!
WHAT'S THE MATTER? YOU CAN PRETEND TO BE A NURSE, CAN'T YOU?
WELL, I SUPPOSE I'VE DONE IT BEFORE...
DON'T WORRY. IF THERE'S ANY DOCTOR-ING TO BE DONE, YOU CAN JUST, OH, WATCH IN AWE AND MOP MY BROW...
WE'VE SEALED THEM IN, JUST TO BE ON THE SAFE SIDE...
OH MY GOD...
YOU THINK THE WHATEVER-IT-IS IS TRANSMITTED BY PHYSICAL CONTACT?
WE DON'T KNOW... IT JUST STARTED HAPPENING, A MONTH OR SO AGO. NO COMMON FACTORS, NO CONSISTENT PATTERN.
IN EACH CASE, ONE MINUTE THEY WERE PERFECTLY HEALTHY... THE NEXT, THEY BEGAN TO CHANGE.
SOME FORM OF PATHOGENICALLY-INDUCED MUTATION...?
WE'VE GIVEN THEM EVERYTHING WE'VE GOT, TO NO EFFECT. IT'S ALL WE CAN DO JUST TO KEEP THEM ALIVE.
COME ON, I'LL SHOW YOU MY RESULTS...
INCREDIBLE! A DISEASE THAT MAKES ABSOLUTELY NO SENSE!
WHICH IS GOOD! HATE IT WHEN THINGS MAKE SENSE!


BLAAEEOW! BLAAEEOW! BLAAEEOW
OH, WHAT *NOW?*
WHAT'S HAPPENING, FINCH?
SOME SORT OF ***WILD ANIMAL*** HAS BREACHED THE ***PERIMETER*** OF THE CAMP...
SOME SORT OF WILD ANIMAL LIKE ***THAT...?***
WE'VE GOT IT CORNERED!
SNOOPS! WHAT'RE YOU WAITING FOR? ***BLAST IT!***
RAAARGHH!
STOP!
CAN'T YOU SEE IT'S MORE SCARED OF ***YOU*** THAN YOU ARE OF ***IT?***
WELL, ***NEARLY!***


RAAARGHH!
YOU **NARK!** YOU LET IT **ESCAPE!**
WELL, **YES!** WHAT DID YOU **THINK** I WAS TRYING TO DO?
I DON'T GET IT, DOCTOR... WHY DID YOU SAVE IT?
ISN'T IT **OBVIOUS?**
TO **YOU,** PERHAPS... TO **ME,** NO!
IT'S **HERE!**
SHHH! NO SUDDEN **SCREAMS,** WE DON'T WANT TO **ALARM** IT...
JUST AS I THOUGHT...
LOOK! THERE'S THE REASON THE **SNOOPS** WOULDN'T **SHOOT!**
THE SECURITY TAG? YOU MEAN... THAT THING... IT USED TO BE **HUMAN?**
IN A WAY, IT **STILL IS!**
IT SEEMS **SOMETHING** ON THIS PLANET IS CAUSING **HUMAN METAMORPHOSIS!**


RRGHH... RAARGGH...
I THINK IT'S TRYING TO SPEAK...
MOVE AWAY FROM THE MONSTER, DOCTOR!
MR FINCH, YOU DON'T UNDERSTAND...
OH, I THINK I DO. THIS INFECTION -- YOU'RE BEHIND IT SOMEHOW!
DOCTOR...
DON'T BE RIDICULOUS! THIS CREATURE NEEDS URGENT MEDICAL ATTENTION! CAN'T YOU SEE HE'S IN PAIN?
THEN MAYBE WE SHOULD PUT IT OUT OF ITS MISERY!
DOCTOR... I FEEL FUNNY...
FUNNY HA-HA OR FUNNY PECULIAR?
AMY!
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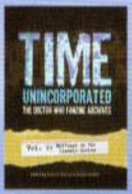

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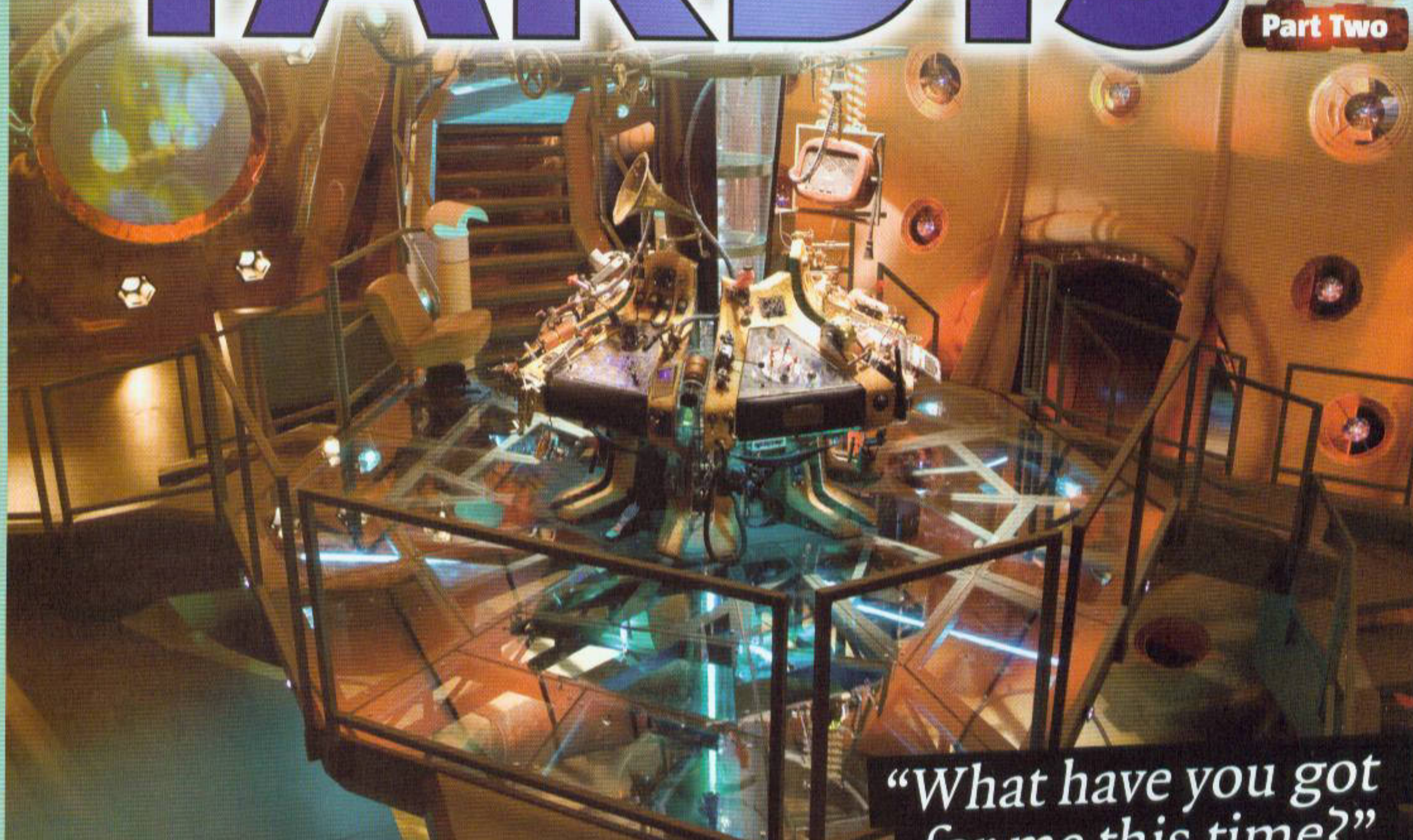
The Watcher's Guide to the TARDIS

Part Two



"What have you got for me this time?"

(THE ELEVENTH HOUR)

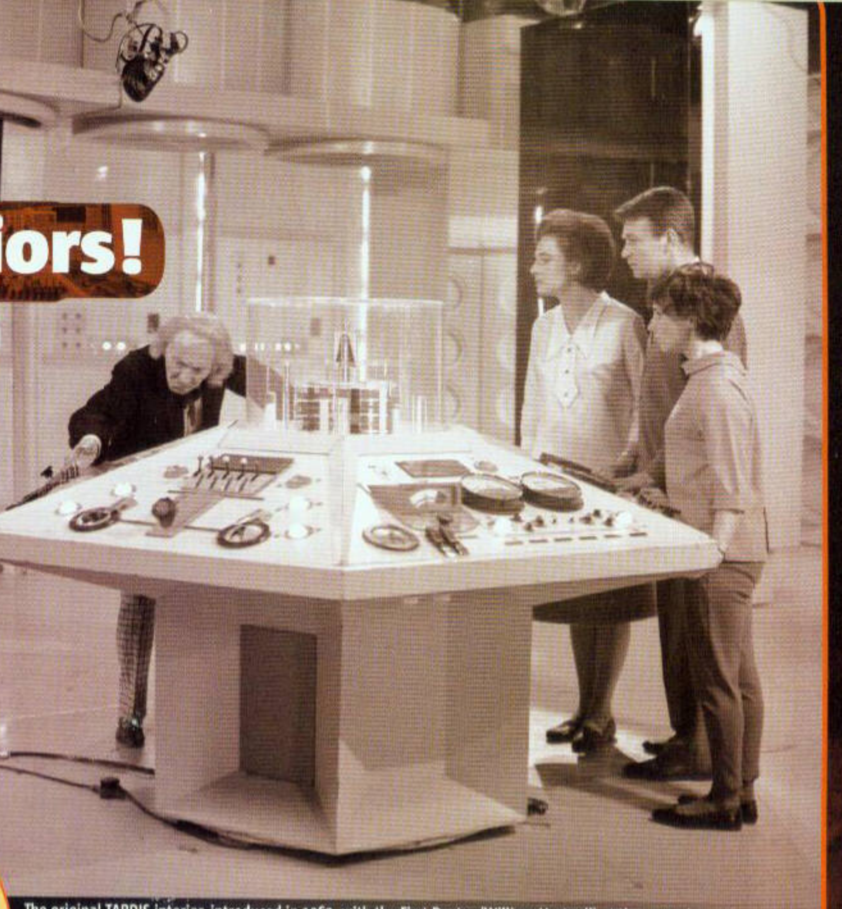
And so the TARDIS has changed: both inside and out, the Doctor's trusty ship has undergone a radical makeover. For younger viewers this might have come as a bit of a shock – but it's certainly not the first time that this sort of thing has happened...

Just like the miracle of the Doctor's own regenerations, the idea of a self-renewing TARDIS wasn't really part of the show's original game-plan: it evolved gradually, born of the necessity to account for design changes rather than any pre-ordained masterplan. Subtle alterations start to creep in as early as the show's second season, but it's not until the 1970s that we begin to see wholesale redesigns and scripted acknowledgements that the TARDIS has been carrying out her own 'redecoration' – a phenomenon mentioned in *The Time Monster* and *The Invisible Enemy* among others. Both *The Invasion of Time* and *Castrovalva* explore the idea that the TARDIS interior can be remapped and reconfigured at the touch of a button: in the former there's a scene in which three separate interior doors lead impossibly into the same room ("I wish you'd stabilise your pedestrian infrastructure," grumbles Chancellor Borusa). This usefully explains why there's so little consistency over the years regarding what lies directly beyond the control room, not to mention the fact that the mahogany-panelled second control room of the mid-1970s, discovered deep in the bowels of the TARDIS, somehow manages to have a door that leads straight out of the ship.

So just how big is the TARDIS? "How big's big?" rejoins the Fourth Doctor when Sarah Jane asks him this very question in *The Masque of Mandragora*. "Relative dimensions, you see, no constants." In the light of the fluctuating evidence we've seen over the years, "no constants" seems about right. In the early days there's no real sense that the ship's interior is any bigger than, say, an average-sized house. In *The Keys of Marinus*, Barbara even pops inside to look for Susan and emerges moments later to attest that "She isn't inside anywhere" – a conclusion it would take her considerably longer to reach in the labyrinthine TARDIS of later years. In *Planet of the Daleks*, a little external clogging by the hostile plant-life of Spiridon is enough to deplete the TARDIS of oxygen in less than an hour, suggesting that there's next to nothing beyond the control room. The turning-point doesn't come until *The Masque of Mandragora*, which is notable not only for unveiling the second control room, but also for being the first story to suggest that beyond the familiar confines of the main control room lie not just a few instrument banks and a handful of living areas, but a maze of winding corridors and a multitude of rooms that the Doctor hasn't visited in years: the idea that the TARDIS isn't just spacious, but mind-bogglingly huge, begins here.

A year later, *The Invasion of Time* ups the ante with a host of new rooms and a plot which capitalises on the notion that the TARDIS is a dimensionally unstable tangle of environments in which it's possible to get hopelessly lost. *Logopolis* and *Castrovalva* devote unprecedented amounts of screen time and studio space to the exploration of the ship's interior, but they also put the kibosh on any emerging idea that it might be boundless: in *Castrovalva* the Doctor is forced to jettison 25% of the TARDIS interior, and of course there's no such thing as a quarter of infinity. So the TARDIS isn't infinite – but it's certainly very, very big.

A World of Interiors!



The original TARDIS interior, introduced in 1963, with the First Doctor (William Hartnell) at the controls.

Since 2005 the TARDIS control room has been a standing set, meaning that it remains permanently in the studio throughout production, available whenever it's needed. Back in the olden days things were very different: between 1963 and 1989 the series wasn't made on dedicated *Doctor Who* premises, but in busy all-purpose BBC studios. As soon as each episode was completed, down would come the sets to make way for anything from *Dad's Army* to *Top of the Pops*. As a result, the TARDIS interior was constructed and dismantled countless times, cheerfully getting bigger or smaller depending on the available space and the requirements of each story: in tales where the control room plays a big part, such as *Inside the Spaceship* or *The Three Doctors*, it's huge. In stories featuring just a quick peek into the control room to set the scene, like *The Keys of Marinus* or *The Curse of Peladon*, it's tiny.

Doctor Two in his ship.

Nearly 50 years on, the gleaming control room showcased in *Doctor Who*'s first episode still looks pretty breathtaking. To the left-hand side of the screen stand the main double doors and a sweep of roundel-studded walls, while towards the right is a glass barrier shielding an array of instrument banks. Dotted around the room is an incongruous assortment of antique furniture, while hanging above the instrument bank area is a row of four circular downlighters, looking remarkably like the transporter pads from the then-unmade *Star Trek*. Suspended in front of these is the scanner screen, which throughout the 1960s is a practical monitor relaying the output from other studio cameras.

Also hanging overhead is a huge hexagonal ceiling structure which is seldom seen hereafter.

Unusually, *The Web Planet* finds us viewing this control room from the opposite direction: with the main doors now situated to the right of the screen, we discover that the previously unseen 'fourth wall' area houses a clutter of storage units and equipment, including the astral map which plays a significant role in the story.

Within a couple of years the constant re-erecting of the TARDIS set has begun to take its toll, and *The Chase* introduces the first of many new wall panels – but from hereon until the end of the 1960s there's an increasingly haphazard pick-and-mix approach to the TARDIS scenery which leads to lurches in quality from the smart control rooms seen in *The Daleks' Master Plan* and *The Tomb of the Cybermen*, to the decidedly poky lash-ups seen in *The Ark* and *The Web of Fear*. Thankfully the addition of some smart new wall panels ensures that it looks suitably spiffing for the Second Doctor's swansong in *The War Games*. The Second Doctor's era also introduces a new attraction in the form of an antique chest ➤

Changing Rooms

What lies beyond the TARDIS control room? Let's push open that interior door and optimise the packing efficiency of the real-time envelope...

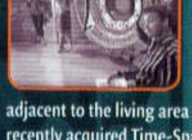
Living Area

(*The Daleks*, *Inside the Spaceship*, *The Web Planet*, *The Space Museum*, *The Chase*)

Situated straight off the main control room during the First Doctor's era, this open-plan area contains one of the marvels of early *Doctor Who* in the form of the Food Machine: just dial up 'J62L6' and you get a Mars bar that tastes exactly like bacon and eggs. Yum! It also houses comfy chairs and the communal sleeping quarters, which consist of some frankly rather uncomfortable-looking S-shaped recliners which fold down from the walls.

Laboratory/Workshop

(*The Chase*, *Fury from the Deep*, *The Invasion of Time*, *Attack of the Cybermen*)



The first time we see the Doctor tinkering in his workshop is in *The Chase*: here the room is adjacent to the living area and houses the recently acquired Time-Space Visualiser. In *Fury from the Deep* we're treated to a full-blown laboratory – microscopes, test-tubes, Bunsen burners and all – in which he analyses the Weed Creature. In *The Invasion of Time* we visit the not dissimilar TARDIS workshop, which was also due to feature in the unfinished story *Shada*. We can't be certain that the nondescript anteroom seen in *Attack of the Cybermen* is also the workshop, but it's full of bits of circuitry and the Doctor is busying himself with repairs to the ship, so it seems a decent guess.

Power Room (*The Mind Robber*)

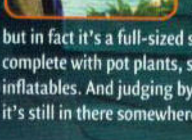
Located just off the main control room, this enigmatic chamber is where the Doctor carries out repairs after the activation of the Emergency Unit. We don't see much of it, and it's never mentioned again.

Boot Cupboard

(*The Masque of Mandragora*)

Less of a room and more of a sight gag, the TARDIS boot cupboard consists of a grand Regency drawing room with a pair of wellington boots plonked in the foreground.

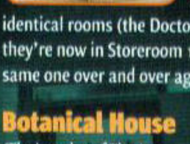
Bathroom (*The Invasion of Time*)



With an understatement familiar to fans of the boot cupboard, it's called a bathroom but in fact it's a full-sized swimming pool, complete with pot plants, sun loungers and inflatables. And judging by *The Eleventh Hour*, it's still in there somewhere...

Storeroom 23A (*The Invasion of Time*)

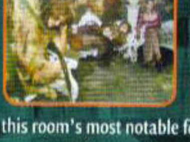
This split-level brick-walled chamber turns up repeatedly during the Sontarans' pursuit of the Doctor through the TARDIS, although the ship's unstable configuration



and the Doctor's evasiveness leave us uncertain whether we're seeing a succession of identical rooms (the Doctor later insists that they're now in Storeroom 14D), or just the same one over and over again.

Botanical House

(*The Invasion of Time*)

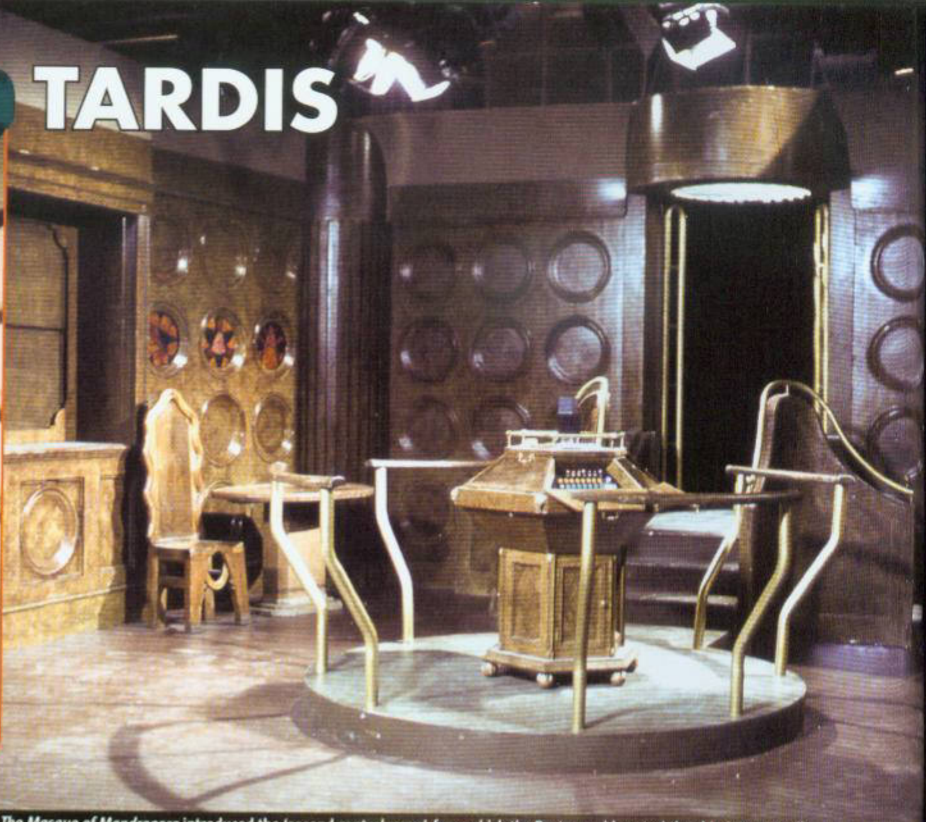


Packed to the rafters with potted plants, plaster busts, sundials and garden furniture, this room's most notable feature is a voracious alien plant – a sort of giant Venus fly-trap – whose appetite for Sontarans comes in very handy. That's right: there's a man-eating plant aboard the TARDIS.

Sickbay (*The Invasion of Time*)

Another pit-stop in the Sontaran chase, the TARDIS sickbay looks for all the world like it was shot on location in a disused hospital. Funny, that. ➤

A cobbled-together TARDIS interior for 1971's *Colony in Space*.



1976's *The Masque of Mandragora* introduced the 'second control room', from which the Doctor could control the ship just as easily.

◀ which has a habit of miraculously containing whatever's required for the adventure in hand: four spacesuits in *The Moonbase*, the holy ghanta of Det-Sen and a nice big fur coat in *The Abominable Snowmen*, and even the stowaway Zoe in *The Wheel in Space* (is it, like the TARDIS, bigger inside than out? We may never know).

The Third Doctor's début season becomes the first in the show's history to feature no interior TARDIS scenes whatsoever. Instead, *The Ambassadors of Death* and *Inferno* (plus, a couple of years later, *Day of the Daleks*) offer the startling spectacle of the TARDIS console removed from the ship and standing in the Doctor's laboratory as he tries to repair the circuits disabled by the Time Lords. It's never quite explained how the console made it through the police box doors, and tempting though it is to picture the Doctor and Liz negotiating this challenge in some sort of slapstick Chuckle Brothers scenario ("To me – to you – oh Lith, don't be tho clumthy!"), it seems altogether more likely that the Doctor managed to dematerialise the console and transport it over the short distance necessary to free it from the ship.

The Claws of Axos is the first colour story to take us inside the TARDIS, but despite some refurbishments to the console and central column, it can't be said to be a major overhaul: the most notable new features are the scanner, which for the first time is a CSO blue-screen affair situated inside one of the roundels, and the view through the main doors which unusually reveals a roundelled backdrop, suggesting that there's some sort of entrance corridor between the police box and the control room. Both these innovations are promptly overturned by *Colony in Space*, in which the scanner is once again a practical monitor and the interior doors open directly onto the alien landscape as they did in the show's earliest days. The formerly greenish-hued console has a spanking new coat of silvery-white paint, and the central column houses some new Perspex panels, but few would uphold the cobbled-together interiors seen in *Colony* or the following year's *The Curse of Peladon* as shining examples of the TARDIS at her best. It's time for a proper overhaul...

Cue the 1972 season finale *The Time Monster*, for which the production team splashes out on a set of brand new wall panels and some smart console refurbishments. For the first time the script draws attention to the changes: "Just a spot of redecoration," explains the Doctor when Jo remarks that the TARDIS looks different. The scanner is once again a circular CSO effect located in one of the roundels, and what curious roundels they are: instead of the shallow bas-relief style of previous years we have deep hemispherical scoops occupying every available inch of wall space, as though the TARDIS has been lined with pudding bowls. *The Time Monster*'s set wasn't a huge hit with the production team and was promptly scrapped in favour of another redesign: for *The Three Doctors* we revert to simpler, back-lit roundels with the addition of a rim of switches and controls running around the walls at ceiling height. The scanner is once again a practical monitor, and behind it, for the first time since the Hartnell days, are the four circular 'transporter pad' downlighters. A smaller, rejigged version of this set appears in *Frontier in Space* and *Planet of the Daleks*: the 'transporter pads' make their final appearance, and there's a new addition in the form of a rather naff furniture unit comprising a pull-out bed and various cupboards

Ancillary Power Station
(*The Invasion of Time*)

Tastefully disguised as an art gallery displaying paintings by the likes of Turner and van Eyck, this area houses the ship's ancillary generator. For the record, the all-important deactivator switch is located just beneath the Venus de Milo's derrière.

Limbo Room
(*The Pirate Planet*, *The Stones of Blood*)

This jet-black space directly adjoins the control room and houses a safe (or is it a fridge?) in which the Doctor stores the segments of the Key to Time. It's never seen before or since, and given that the same door leads directly to the wardrobe in *The Androids of Tara*, we might reasonably assume that the Doctor conjures it up on demand before remapping the ship to safeguard the segments.

Wardrobe
(*The Androids of Tara*, *The Twin Dilemma*, *Time and the Rani*, *The Christmas Invasion*)

It gets bigger and more elaborate every time we see it, but the principle remains the same: the TARDIS wardrobe is an Aladdin's cave of costumes for every occasion, referred to as early as *Inside the Spaceship* but, discounting a brief glimpse through a door in *The Space Museum*, not properly seen until *The Androids of Tara*. Here it directly adjoins the control room, but by *The Twin Dilemma* it's a little further down the corridor, while in the TV Movie it appears to be up the staircase beyond the Cloister Room (which is where the Master pops off to "drezz for the occasion")... and if the Doctor's directions to Rose in *The Unquiet Dead* are anything to go by, the wardrobe has been moving further away from the control room ever since.

Romana's Room
(*Full Circle*, *Logopolis*)

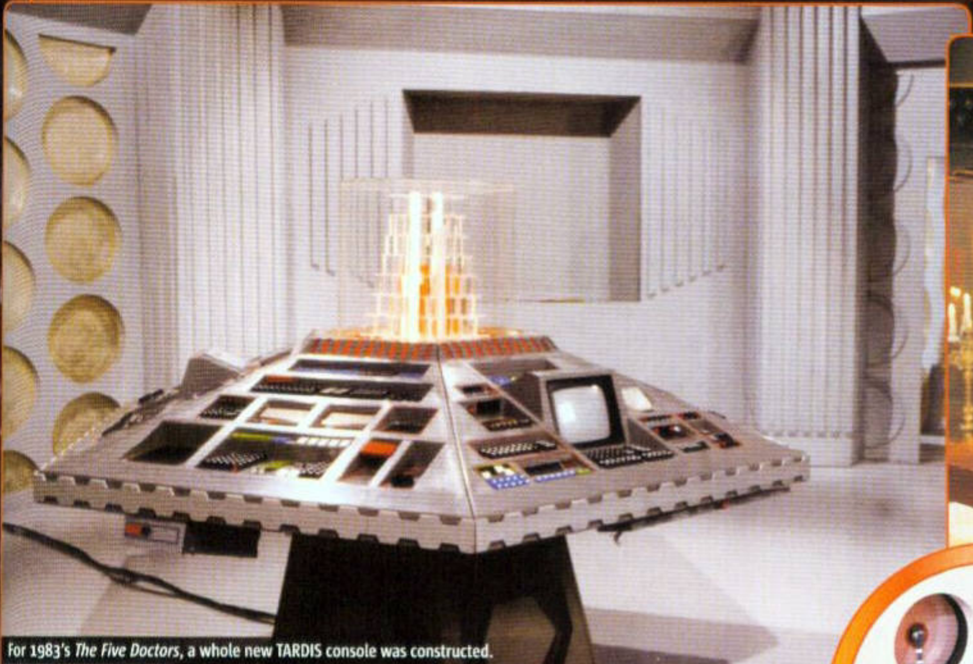
Just down the corridor from the control room, Romana's boudoir contains a bed, a dressing table, a suite of soft chairs, a potted palm, a chrome-plated chess set, some art nouveau lamps and dangly windchimes, a glass display case housing various knick-knacks, a giant cut-out of a clump of pink trees, and a fossilized animal skull mounted on a stand. There's also a white painted hatstand just like the one that later ends up in the control room – but, given that the Doctor jettisons Romana's room in *Logopolis*, it can't be the same one. Probably.

Cloister Room
(*Logopolis*, *Doctor Who*)

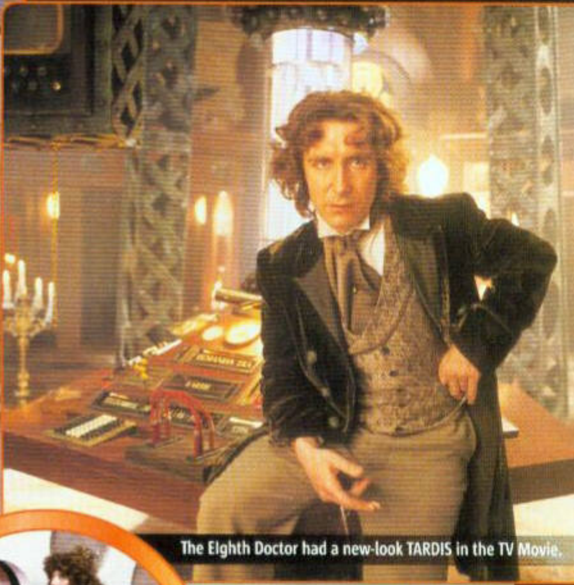
A place of quiet contemplation steeped in Time Lord mystery, the Cloister Room seen in *Logopolis* is a spacious quadrangle with a stone bench in the centre, lined with roundelled walls, overflowing planters, and the ivy-clad stone pillars and archways of the cloister itself. The TV Movie features a spectacular reimagining of the Cloister Room, but despite its eye-opening array of Gothic arches, colossal staircases, flaming torches and skittering bats (yes, *bats* – it's like a flipping Meat Loaf video), the one thing it appears to lack is, er, actual cloisters.

Cricket Pavilion
(*Castrovalva*)

We only get a glimpse through the door, but what we see is a spacious changing



For 1983's *The Five Doctors*, a whole new TARDIS console was constructed.



The Eighth Doctor had a new-look TARDIS in the TV Movie.

Inside the ship in *Castrovalva*.

and drawers, plus a free-standing trolley housing the ship's emergency oxygen supply, all in finest white laminate. Thankfully this trip to Galactic MFI turns out to be a one-off: for the control room's next appearance in *Death to the Daleks*, the Doctor has installed a pair of antique cabinets instead.

After *Death to the Daleks* comes the longest ever continuous run of stories featuring neither console nor control room: it's fully 40 episodes before we next enter the ship for *Planet of Evil*, in which the console bristles with new panels and switches, the walls are a mixture of old and new, and the column contains a new arrangement of magenta cylinders. Unusually there's no scanner at all, but the biggest change can be seen over towards screen right: noticeably absent from all of the Third Doctor's control rooms was an interior door, but *Planet of Evil* rectifies this with a blue-lined recess leading beyond the control chamber. This set makes its second and final appearance in *Pyramids of Mars* before an altogether more radical change hits the screen...

The Masque of Mandragora kicks off *Doctor Who*'s fourteenth season with a trip through the corridors, past the boot cupboard and into what the Doctor describes as "the second control room." In a bold departure from anything we've seen before, this room is a Jules Verne-style vision of stained glass and mahogany-panelled Victoriana. The console sits on a raised dais surrounded by handrails, while steps lead up to the exit at the rear of the set. Another innovation is the first appearance of a rectangular CSO scanner with horizontal shutters that open and close, a style that will hold firm for every control room until the end of the 1980s.

The mahogany control room is destined to appear in only three more stories, and from *The Invisible Enemy* it's back to the original – or, as the Doctor rather confusingly calls it, "number two control room," which he explains has been "closed for redecoration." And indeed it has: the old console has had yet another update and there are brand new wall panels which, for the first time, are bordered by fluted columns. Interior access is now through a conventional hinged door, and *The Invisible Enemy* also sees the first regular appearance of that trusty mainstay of the control room, the wooden hatstand: carried into the room by Leela at the beginning of the story, it's destined to remain there for the next seven years, turning white in *The Five Doctors* before being presented to the colonists as a leaving gift in *Frontios*, with a replacement later turning up during the Seventh Doctor's era. Interestingly, and I use that word inaccurately, *Image of the Fendahl* and *The Sun Makers* feature a different, considerably heavier hatstand previously seen in the mahogany control room. Unusually, the hatstand is absent altogether from *The Androids of Tara*: instead there's a cupboard in the 'fourth wall' containing a fishing rod, feather flowers and a gas mask.

The adjoining corridor begins to alter its appearance on a regular basis from *The Invasion of Time* onwards (uniquely, in that particular story it's brick-walled), but the control room itself remains substantially unchanged for the next three years. There's a minor makeover for the Fourth Doctor's final season with a couple of new wall panels and a spacey new L-shaped handle for the interior door, while the console has some fresh tricks up its sleeve, including a ticker-tape dispenser in *State of Decay*, a nifty fold-out keyboard in *Logopolis* and, from *Castrovalva* onwards, a monitor on which the "TARDIS Information System" is displayed in all its Ceefax-style splendour. *Castrovalva* is also the first of several stories during this period in which wall ➤

room complete with benches, coathooks, wall-mounted trophies, cricket bats, pads and other sundry kit. Is there a full-sized cricket pitch in there too? It's not out of the question...

Deserted Room (*Castrovalva*)

This briefly glimpsed room contains a dust sheet and a packing crate bearing a 'Handle With Care' sticker. "This part of the TARDIS can't have been used for centuries," concludes Nyssa on the basis of this compelling evidence.

Zero Room (*Castrovalva*)

"It's very big," explains the Doctor. "Empty. Sort of grey – pinkish grey." And he's right: this rather beautiful chamber provides a healing atmosphere in which the Fifth Doctor's faltering regeneration stabilises. Woe betide him if he ever needs it again: in the very next episode it goes the same way as Romana's room, accidentally jettisoned from the TARDIS to provide extra thrust. Oops.

Nyssa's & Tegan's Room

(*The Visitation*, *Arc of Infinity*, *Snakedance*, *Terminus*, *Planet of Fire*)

Although Romana's room gets the elbow in *Logopolis*, it has to be said that the girly bedchamber which subsequently pops up during the Fifth Doctor's era bears a striking topographical resemblance. Once again there are pot plants and display cabinets galore, plus brass beds, a balloon-backed wickerwork chair, a pine vanity unit, a nest of chrome tables, a brass peacock and, from *Arc of Infinity* onwards, a fluffy hearth-rug and a hanger bearing the girls' fancy-dress costumes from *Black Orchid*. In *Terminus* Nyssa even sets up a full-blown chemistry set in here. "Synthesizing an enzyme," she explains to Tegan. "I seem to need the practice." Ooh, I know how you feel, dear.

Adric's / Turlough's Room

(*Earthshock*, *Terminus*)

Like any self-respecting angsty teen, Adric has black bedclothes and a room full of mementoes, including a Kinda necklace, a Terileptil death mask, and some star charts which the Doctor later consults in the control room in *Timelash*. But perhaps the most noteworthy feature of Adric's bedroom is the ubiquitous triangular-patterned wall mould originally created back in 1972 for the Skybase sets in *The Mutants*, and thereafter recycled in more episodes of *Doctor Who* and *Blake's 7* than you could shake a Skonnan battlecruiser at.

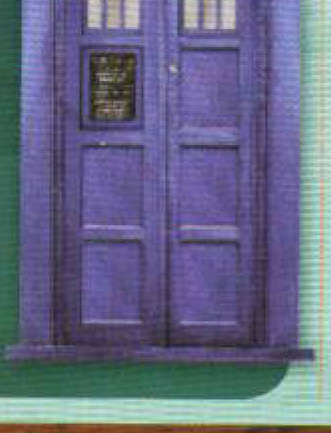
And that's just the start...

Honourable nods must also go to various other rooms which are mentioned but never seen: in *The Creature from the Pit* Romana says she has been clearing out number four hold, while in *Vengeance on Varos* Peri reveals that the Doctor has accidentally jettisoned three-quarters of the storage hold. *The Shakespeare Code* lets slip that there's an attic, and we hear tell of a library in *The Eleventh Hour*. A bottle of milk is fetched from the unseen TARDIS kitchens in *Shada* ("One of the main complaints about the Type 40 was that its kitchens were an intolerable distance from the control room"), and although that story might not be strictly canonical, the kitchens surely are: judging by the Doctor's sandwich in *The Web of Fear*, Borusa's cocktail in *The Invasion of Time*, and Tegan and Turlough's pineapple finger buffet in *The Five Doctors*, there's more than just the Food Machine lurking down those corridors...

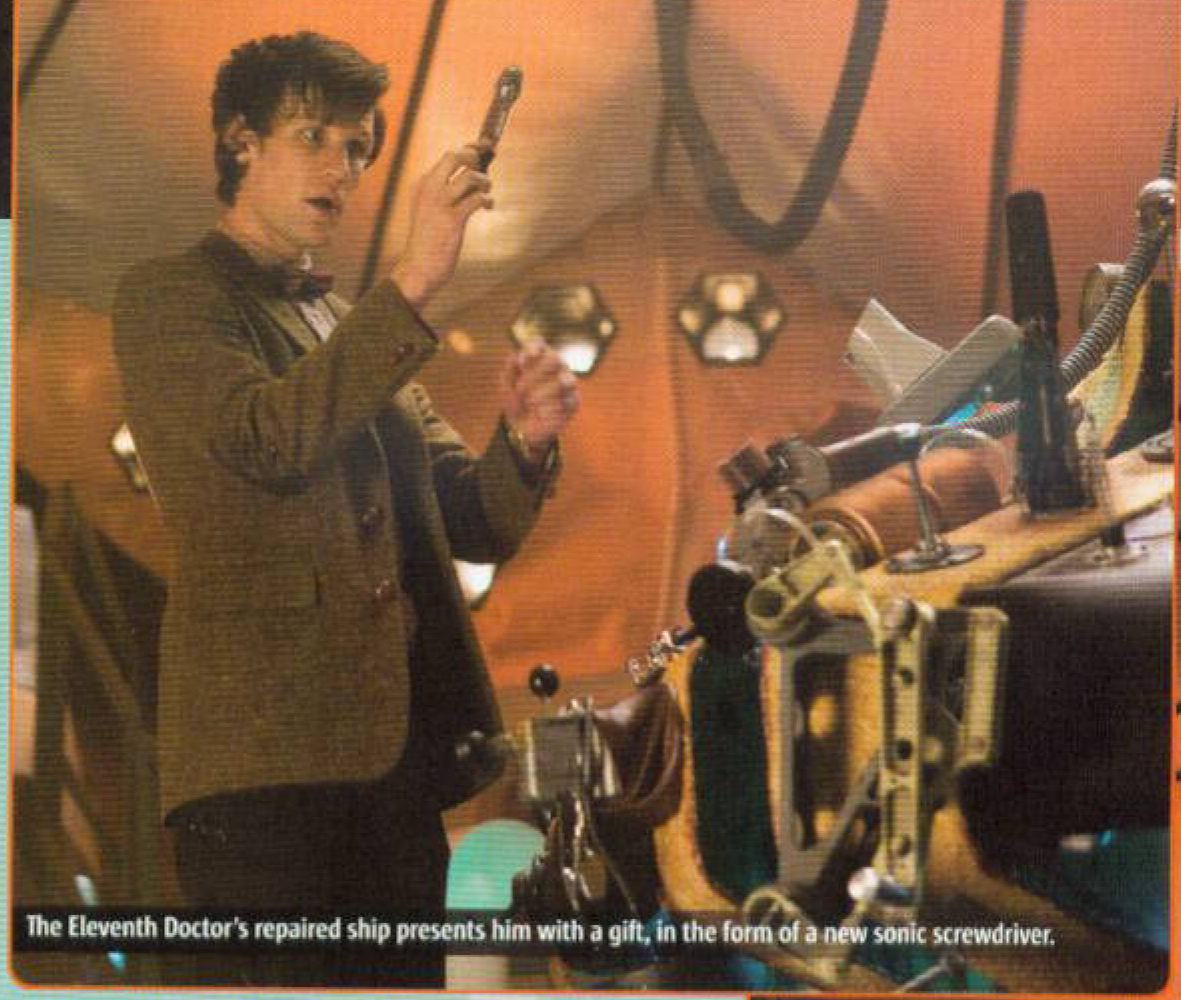
Box of Delights!

The exterior shell of the TARDIS has regenerated almost as many times as the interior. *Doctor Who*'s first police box prop remained in use until the 1976 adventure *The Seeds of Doom*, although during those 13 years it underwent numerous repairs and repaintings. The opening scene of 1966's *The War Machines* captures a transitional moment in TARDIS history: the pre-filmed location sequence features the original white-painted window frames and the St John Ambulance badge on the right-hand door – but then, in the studio portion of the self-same scene recorded a fortnight later, the window frames have been redecorated a dark blue and the badge, already painted over since *The Ark*, has disappeared altogether. Next to go is the original white plaque on the telephone hatch – it's still there in *The Moonbase*, before oddly swapping doors in *The Evil of the Daleks*, but by the time of *The Ice Warriors* and *The Web of Fear* it appears to have dropped off altogether. At this stage an element of confusion arises with the use of a miniature police box for model shots in stories like *The Tomb of the Cybermen* and *The Web of Fear* – unlike the full-sized prop, the miniature still boasts the white plaque and the long-gone St John Ambulance badge. The police box is then painted white for its 'negative' appearance in *The Mind Robber*, and its subsequent makeover for *The Invasion* sees the arrival of a replacement plaque and the shifting of the door handle to a higher position. We finally bid farewell to the white plaque and meet its replacement in *The Seeds of Death*: the new plaque is dark blue, with the word 'and' replaced by ampersands and the final 'Pull To Open' written in italics. Oh, and the keyhole has now moved to the right-hand door, fact fans.

Besides some fresh coats of paint and another new plaque (white lettering on black this time, making its début in *The Curse of Peladon*), this version remains largely unchanged until 1976, when *The Masque of Mandragora* premieres a brand new police box prop. This one looks rather flatter and squarer than its predecessor, lacking the stacked roof pyramid and boasting a little less depth in the door panels. The wording on the plaque has undergone another change, with 'officers' becoming 'officer' (this will revert to 'officers' in 1980, but further tweaks lie ahead, with 'urgent calls' becoming 'all calls' at various times from the early 1980s onwards). In 1980 a third and chunkier prop makes its début in *The Leisure Hive*: the stacked roof is back, and there's an opportunity to compare the differences in *Logopolis*, when the 1976 prop comes out of retirement to play a real-life police box alongside the TARDIS on the Barnet bypass. The 1976 version pops up again in *Castrovalva* and *Black Orchid*, but otherwise the 1980 model holds fast for the remainder of the decade, albeit occasionally usurped from 1986 onwards by a second, slightly less detailed model cast from the same mould. If you look closely you can tell the difference between the two: the newer one is markedly less battered and has a differently positioned door handle.



The TV Movie unveils a new prop based closely on the original 1960s TARDIS, albeit with blue window frames, a blue plaque and a darker, glossier paint job. Making its début in *Rose*, the 2005 police box reinstates the white plaque and is considerably bigger than its predecessors, with panels and windows boasting slightly different, er, relative dimensions. Coming right up to date we have the 2010 police box: for the first time since 1966 the St John Ambulance badge and white window frames are back, and the whole thing owes a debt to the TARDIS seen in the 1960s Peter Cushing movies – which in turn means that it's rather more like an authentic 1929 MacKenzie Trench police box than any of the previous models. Phew!



The Eleventh Doctor's repaired ship presents him with a gift, in the form of a new sonic screwdriver.

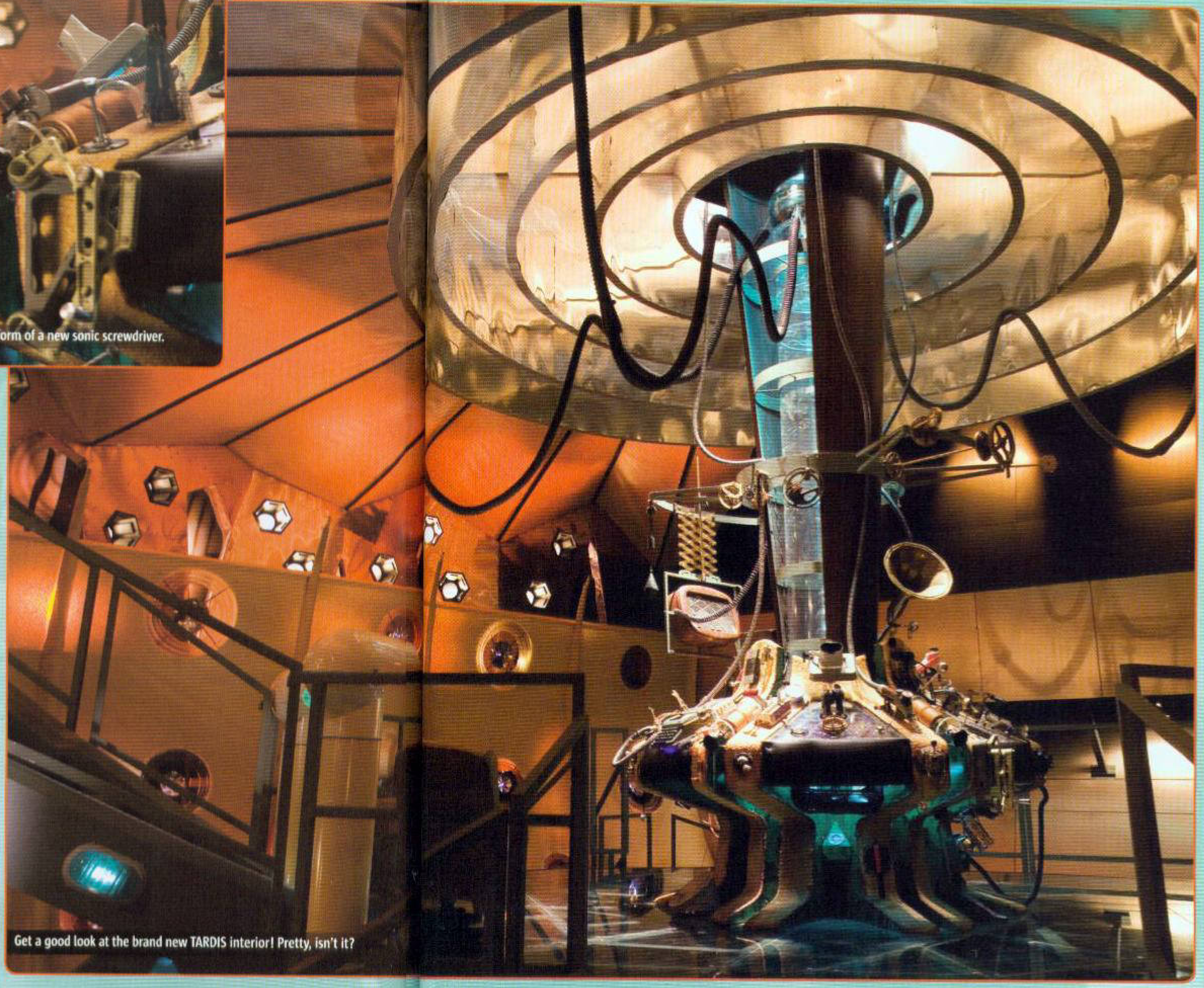
roundels are opened to reveal the ship's circuitry beneath.

After 20 years of make-do-and-mend, the 1983 anniversary Special *The Five Doctors* introduces the first completely redesigned TARDIS control room since the very beginning: new walls, new scanner, new console, new hatstand, new everything. The console now stands on a pyramidal plinth decorated with hexagons, and the panels themselves bristle with an array of keyboards, lights and monitor screens. This rather splendid control room remains essentially the same for the rest of the 1980s with the notable exception of *Battlefield*, whose brief, darkly lit TARDIS scene features some decidedly ropey backlit roundels which do a very poor job of concealing the braces holding them up from behind. It's a less than glorious farewell to the 1980s, but there are good times just around the corner...

For the 1996 TV Movie, the TARDIS interior is reimagined on a scale that no previous design budget could possibly have contemplated. Taking its cues largely from the mahogany-panelled mid-seventies control room, the Eighth Doctor's TARDIS is decked out like a gentleman explorer's ramshackle library: candlelit, carpeted and comfy, awash with clocks, potted plants, statues, suits of armour and musical instruments. The console is a glorious jumble of brass fittings, wooden levers and crank-handles, surrounded by a framework of steel girders which sweep aloft with the airy grace of medieval flying buttresses. The scanner dangles overhead on a pull-down mechanism, and for the first time the central column reaches right up to the ceiling. The Prydonian seal is prominently displayed above the main doors, which are flanked by a pair of Corinthian columns. It's by far the biggest control room yet seen, with a number of adjoining areas which are only glimpsed in passing, including a candlelit shrine in which the Doctor deposits the Master's remains, a further seating area containing a large lampshade, and a passageway leading to the Cloister Room, lit by flambeaux and littered with dead leaves. All in all, it's a bit of an eyeful.

Much of the flavour of the TV Movie survives into the next incarnation of the TARDIS interior: in the cavernous control room unveiled for *Doctor Who*'s return in 2005, the console is once again surrounded by buttresses, the central column once again reaches skywards, and the controls are once again a beguiling combination of futuristic strangeness and endearingly retro technology, including crank-handles, a trimphone, and a trusty hammer to whack the errant ship into submission when necessary. There are also sly reminders of older control rooms: the walls are resplendent with new-look roundels, there are railings around the console as in the old mahogany room, and the interior doors now match those of the exterior police box (although a first for the TV series, this detail takes its cue from the big-screen TARDIS of the 1960s Dalek movies). The gangplank leading up to the console creates a new area below floor level, reminding us that the ship's dimensions extend in every direction – and, in keeping with the idea that the TARDIS is a living thing, for the first time there's a palpable sense that the walls and buttresses might be alive. Gone are the straight lines and clinical futurism of the original TARDIS: these curvaceous walls glow softly and look almost as though they were grown, like coral or crystal.

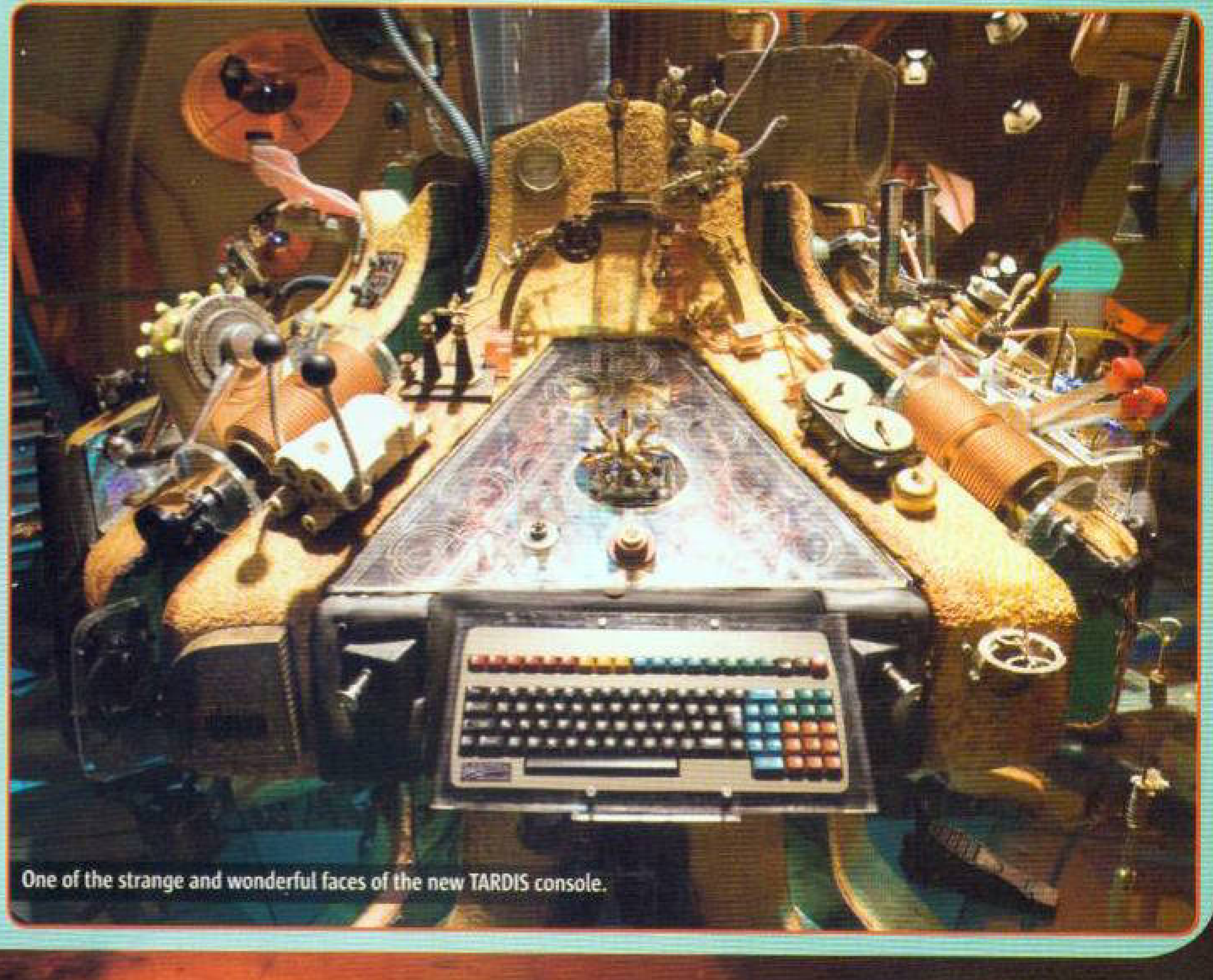
This, then, is the control room we've known and loved for the last five years. But if there's one thing that *Doctor Who* never ceases to remind us, it's that life depends on change...



Get a good look at the brand new TARDIS interior! Pretty, isn't it?

The latest TARDIS interior is once again an eclectic combination of old and new. In many ways it represents a natural evolution from its predecessor: the console is still on a dais surrounded by railings and festooned with crank-handles, switches and levers, and once again the time rotor swoops up to the ceiling. There are nods to the past in the form of a pull-down monitor above the console, a circular scanner set into one of the walls, and – joy of joys – the familiar shape of a wooden hatstand just inside the main doors. Surrounding the top of the time rotor is a huge arrangement of gleaming concentric rings which evoke memories of the original ceiling structure seen way back in *100,000 BC*.

The console boasts plenty of intriguing new details, including a battered old typewriter keyboard, an antiquated gramophone trumpet and even a pair of hot and cold taps, while the time rotor's new innards take the form of sculptural pieces of blown glass, like retorts from some particularly mad professor's laboratory. Also made of glass is the platform surrounding the console, allowing us to see down into a separate area below, where the central column plunges into a sealed unit in a reservoir of oil which houses the heart of the TARDIS. The roundels are back in a big way on the surrounding walls, which once again eschew straight lines, curving and zig-zagging hither and thither to create the most asymmetrical TARDIS interior we've ever seen: steps and gantries lead up, down and off in all directions to other parts of the ship. In height, width, depth and other relative dimensions in space, it's a truly colossal control room – and in its haphazard sprawl of nooks, crannies, platforms, walkways and staircases, it's a fitting home for the eccentric and unpredictable Eleventh Doctor...

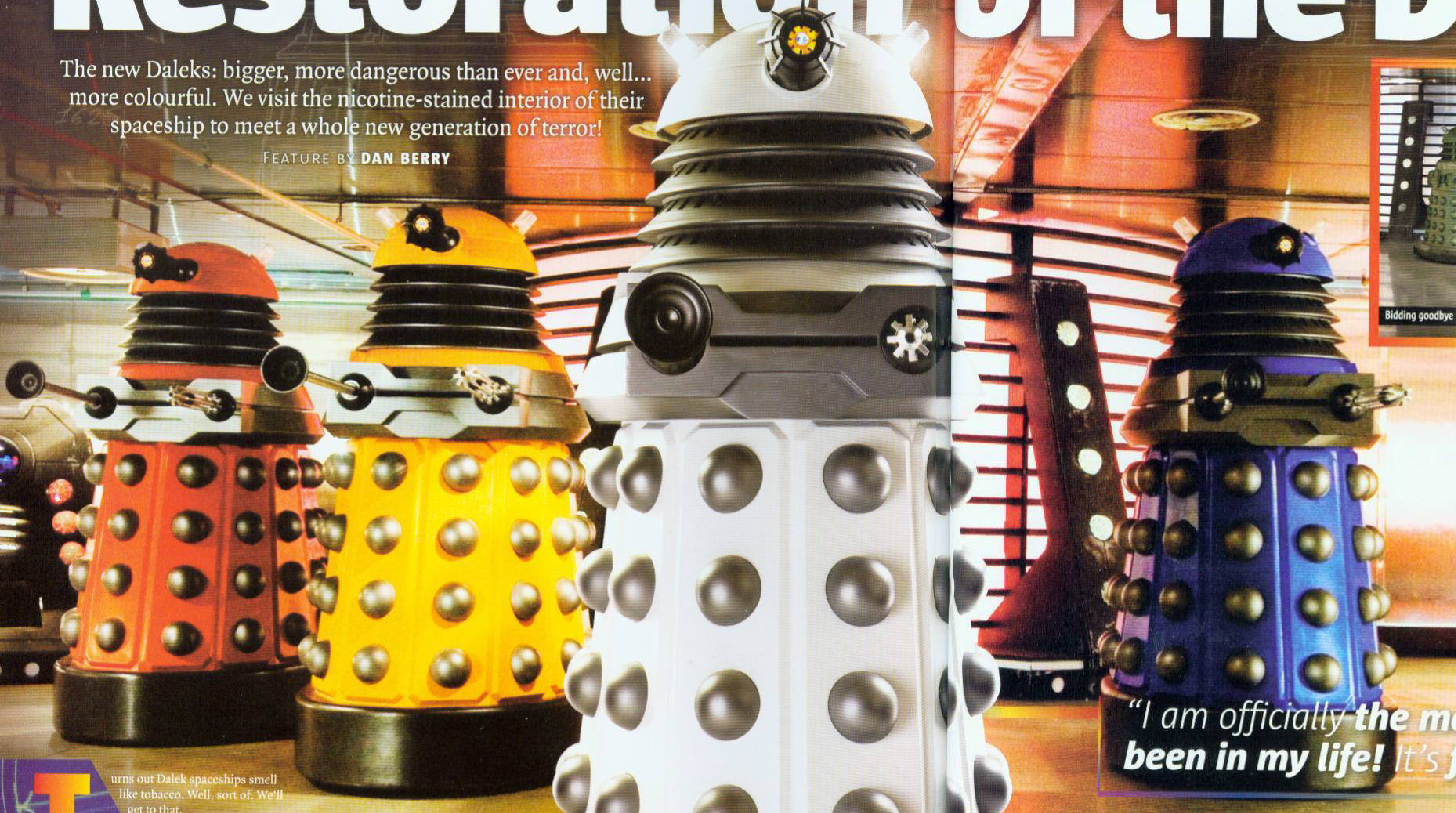


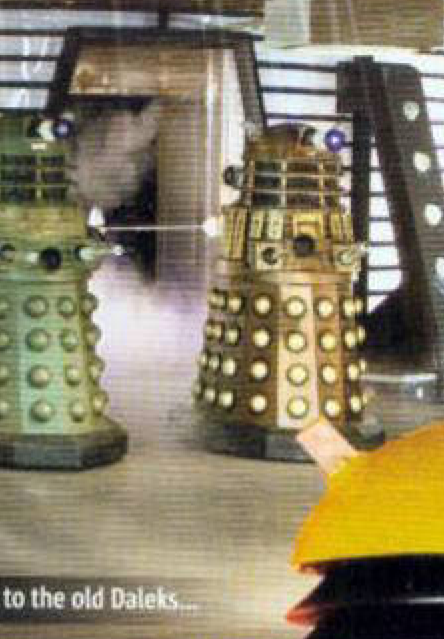
One of the strange and wonderful faces of the new TARDIS console.

Restoration of the Daleks

The new Daleks: bigger, more dangerous than ever and, well... more colourful. We visit the nicotine-stained interior of their spaceship to meet a whole new generation of terror!

FEATURE BY **DAN BERRY**




Bidding goodbye to the old Daleks...

> "I am officially **the most excited I have ever been in my life!** It's **fantastic!**" MARK GATISS, WRITER

Turns out Dalek spaceships smell like tobacco. Well, sort of. We'll get to that.

It's Wednesday 2 September 2009, and **DWM** is in Cardiff. Filming on *Victory of the Daleks* is nearing its end and, naturally, we can't let the return of the Doctor's greatest enemies slip by unnoticed. (Not that you could miss the new Daleks – they're enormous! But we'll get to that, too.)

Today, things are especially hush-hush. We've been promised a visit to the Daleks' new spaceship, but we're not sure of any other details. So when Luke-from-PR bundles us into the back of a taxi, we have no idea quite where we're going to end up. It's all very exciting.

And then we arrive at Freeman's Cigar Factory. It's not exactly what we'd expected. The vast space inside is packed with clattering machinery (still in operation, despite the presence of the *Doctor Who* crew) and bemused-looking workers in blue boiler suits. And it smells like tobacco.

We're led through to a bank of monitors outside a curtained-off doorway, which leads to the factory's humidifier room. Huddled around it are crew members including producer Peter Bennett and director Andrew Gunn. This afternoon, they're due to be filming Scene 21 – the Doctor's confrontation with the khaki Daleks aboard their ship – and the humidifier room is being used as the ship's interior.

As we wait outside, hoping for a sneaky look at either the new Daleks or their new ship, a string of people emerge from within: Dalek operators Barnaby Edwards and Nicholas Pegg, and Dalek voice actor Nicholas Briggs.

They're followed by the Doctor himself. It's the first time this **DWM** reporter has met Matt Smith, and he makes an impact almost immediately. The cameras aren't even rolling, but there's something about the way he carries himself (and his Jammy Dodger) that's assured, likeable, and eminently Doctorish.

He catches our eye, and bounds over like a gazelle. "Hello, I'm Matt, nice to meet you!" he gabbles. "Oh, is this your first time on set?! You have to see inside, it's glorious!!" The exclamation marks are almost *audible*.

Writer Mark Gatiss is next to wander out of the mysterious chamber and introduce himself. "I," he beams, "am officially the most excited I have ever been in my life!"

After watching the crew set up some shots, we head to a trailer for a chat with Mark. "This is for **Doctor Who Magazine**, is it?" he asks, with a knowing grin. "Ah, I look forward to this interview being a bit geekier!" Your reporter explains that he was born after the original run of *Doctor Who* ended, so Mark perhaps shouldn't get his hopes up. He looks crestfallen. No pressure, then.

The last episode Mark wrote (*The Idiot's Lantern*) aired back in 2006, and his on-screen appearance as Professor Lazarus (in *The Lazarus Experiment*) was in 2007, so we ask how it feels to be back on *Doctor Who* after a good few years. "It's *fantastic!*" he beams. "I did write a script – another script for David Tennant – which wasn't used. So it doesn't feel like very long, and I suppose knowing everybody involved, and being an avid viewer, it doesn't feel like I've been away."

That other script involved World War Two too, didn't it? Has any of that storyline evolved into *Victory of the Daleks?* "It was originally World War One," Mark clarifies, "and I can set the record straight here, because it's somehow got out that it was set in the Natural History Museum." We think that came from [ex-showrunner Russell T Davies' book] *The Writer's Tale*, we point out, desperately attempting to sound geeky enough. "Yeah," Mark nods. "But it's not the Natural History Museum – it was the *British* Museum! Then the setting changed to World War Two with Nazis. By the time it wasn't happening, there was the suggestion that we could put Churchill into it, but that's as far as it got. So there's a bit of a connection to *Victory of the Daleks*, otherwise it remains there for Big Finish!"

We walked past the Eleventh Doctor's new TARDIS earlier, and were struck by how different ►

it looked from the Tenth Doctor's version. Has Mark perceived any deeper changes in the series' production, now that it's in new hands? "Of course it's ever so odd for David, Russell and Julie [Gardner, former executive producer] not to be here," he considers, "but as a lifelong fan, the most wonderful thing is the series carrying on, hopefully just as successfully as it has before. So it's strange, but it's also very exciting. As David said himself about leaving, the most exciting thing when you watched as a kid was the newness, the thrill about what was coming next. Russell wrote a very sweet *Production Notes* the other month about suddenly realising, from the pictures of Matt on the internet, that he was just watching it as a fan. Very touching."

And how does the newness feel for someone on the inside? How easy has it been to adapt to the new characters, and the fresh feel this series of *Doctor Who* has? "God, it's *thrilling*," beams Mark, elongating the word "thrilling" more than we ever thought possible. "I read Steven [Moffat]'s first episode, and then Episodes 4 and 5, which were the other ones that had been completed... and then I watched everything Matt had done, got to know him a little, and tried to sort of channel him, really."

We wonder how different Mark's version of the Eleventh Doctor is from his Ninth and Tenth. "It's a funny thing," he ponders. "When I did the first draft, no-one had been cast, and what Steven said is absolutely right: you do tend to write your own default Doctor. He said 'It's very Pertwee, that script,' and I read it back, and he was right – though in my mind, it had been very different and new! So I think you have to base it on the person and what you've seen of them in other things, and their speech patterns and habits and... just their personality, really. That's the best way of informing it. And then you build on it, from draft to draft, seeing some rushes or reading more scripts, and finding out the type of things this Doctor is going to do.

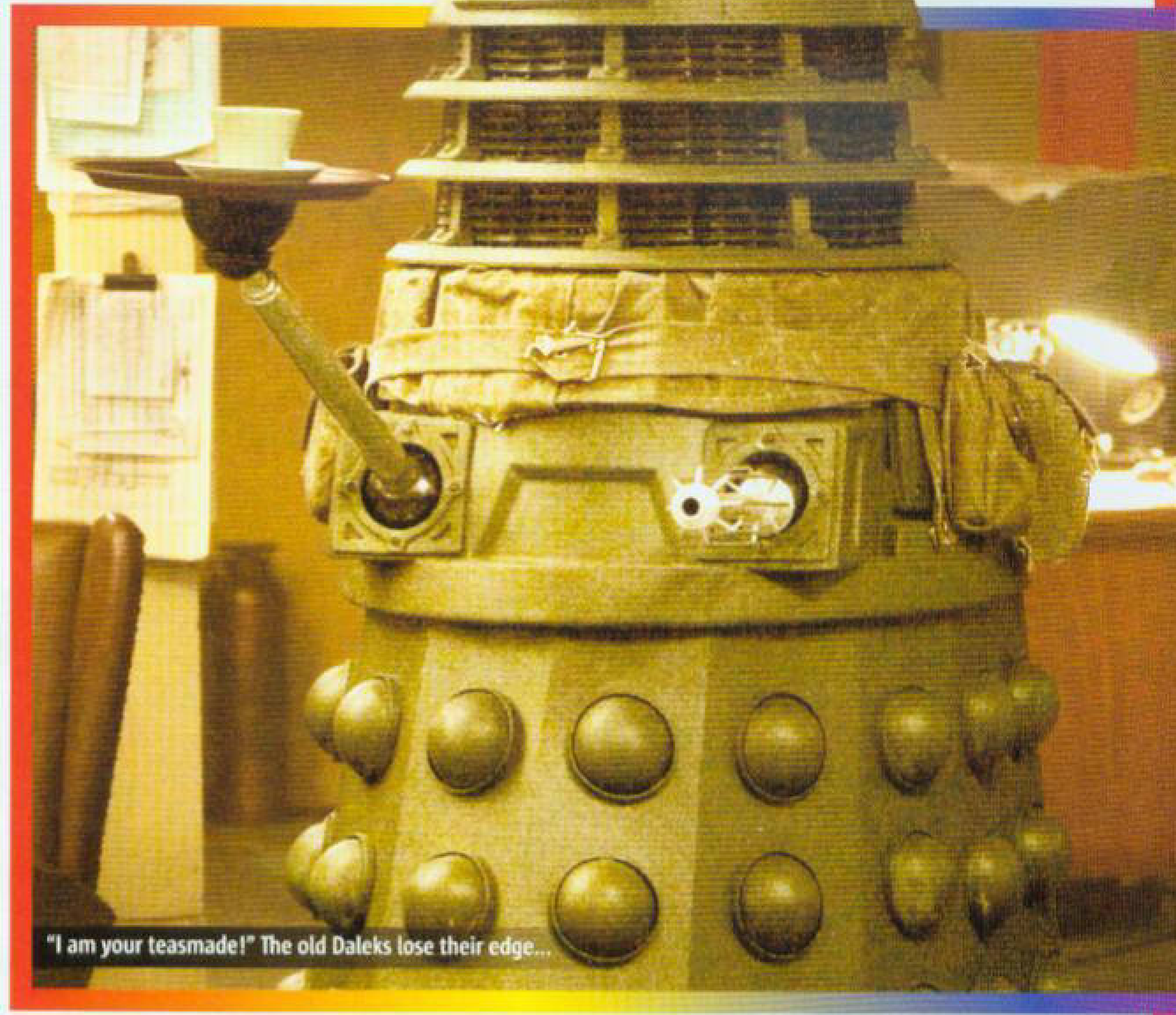
"Essentially, of course, the Doctor is always the Doctor. But it's about finding particular things. Something that's happened completely accidentally is that Matt's been saying to Karen, 'Come on, Pond! Come along, Pond!' He just says it to her! It's great – we've put it in, cos it's lovely! And it's a new thing – we've never had a Doctor call the companion by their surname before–"

What about Ian Chesterton? Or Turlough?

"I know," concedes Mark, "but no-one calls him Vislor! And *you* said you knew nothing!"

Heh. Teenage fans one, Mark Gatiss nil.

But this episode's biggest talking point will, of course, be the brand new technicolor Daleks. Tell us about those, Mark!


"I am your teasmade!" The old Daleks lose their edge...

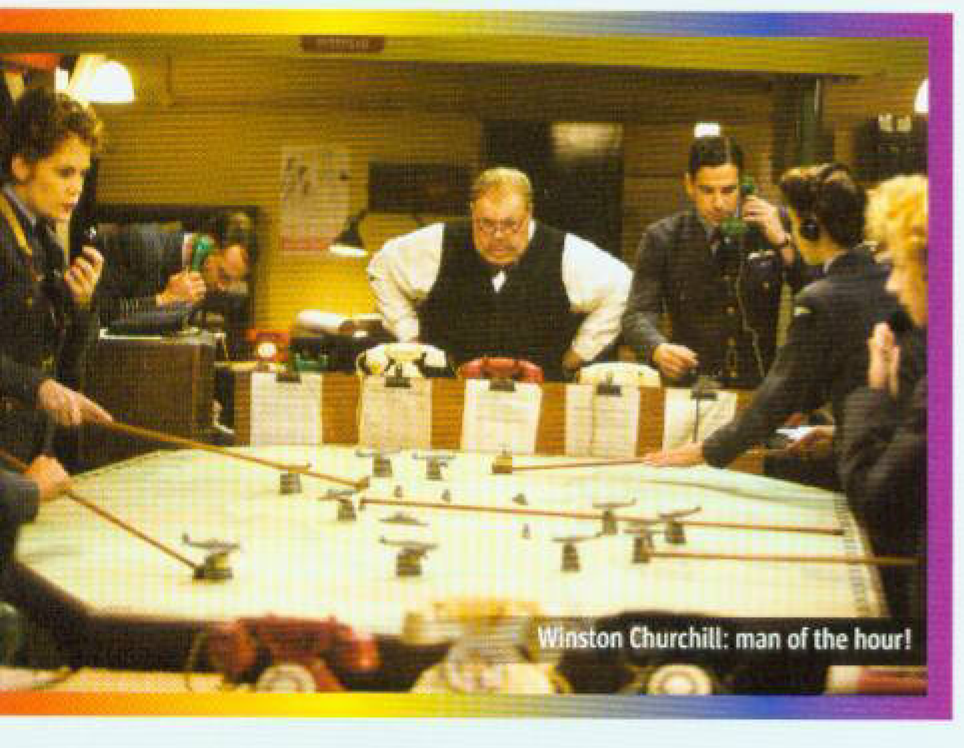
"That came out of the script. The initial idea was to, as it were, reboot them, principally because we've lived with the legacy of the Time War for five years now. The Doctor's the last of his people, he met the last Dalek, and then you have to kind of remake them each time. And really, Steven said they should just be around, like the common cold, so we can just say 'They're back'... that was the principle of it. And as a result of that, we can have new ones. We can evolve them."

They look a bit like the bright-coloured Daleks from the two 1960s movies which starred Peter Cushing, we suggest. (Teenage fans two, for those keeping score.)

"Yeah," Mark agrees. "They're my favourites, really, the ones from the films. I just thought, if you're going to do it, you might as well make them much bigger, and much bolder. They've always changed, and it's a privilege to be part of that process. That history."

How involved was Mark with the new design of the Daleks, then? "There was a lot of consultation. In the script, I literally put 'Big buggers! Bigger than they've ever been!' And I was very keen to make them really colourful. We talked a lot about them being as Technicolor as the film ones, and having the same sort of scale. And then Ed [Thomas, production designer] wanted to do something a bit more radical with them. I think in the end, the compromise between those two things has produced something beautiful."

Aside from the Daleks' new threads, the other big surprise of this episode is that they *win*. (Well, we say 'surprise'. It's in the title. And last issue's **DWM** preview. But it was a good moment, wasn't it?) "Their victory is that they restore their genome," Mark smiles. "And the new five are a new paradigm – they are the Drone, the Scientist, the Strategist, the Eternal, and the Supreme. And from them will come all the new Daleks. The redesign is not a whim; it's because they're now pure, pure, old-fashioned Dalek." So *Victory* will be the starting point for all future Dalek stories, then? That's quite impressive. "Well, I hope so!" says Mark. "They might scrap it and start again!"


Winston Churchill: man of the hour!

Like *Victory of the Daleks*, Mark's very first *Doctor Who* television episode (2005's *The Unquiet Dead*) featured a real historical figure, in the form of Charles Dickens. How has writing lines for Winston Churchill compared?

"With Dickens, there are no recordings of his voice. But Churchill is very different. I just downloaded him into my head," Mark explains. "All the speeches I could find, I listened to. Read a couple of biographies. The key to it, obviously, is that he didn't always speak like he was reading speeches in the House of Commons! But there's something about that which informs the whole thing, the whole time. One of my favourites was his response to Goebbels when the Nazi propagandist said that he would 'wring England's neck like a chicken', and Churchill responded, in that inimitable way: '*Some* chicken. *Some* neck.' God, that's clever! He had a real sort of actor's timing; he knew how to hit people to make them feel inspired."

But Churchill is in living memory, and is held in very high regard by a lot of people. Doesn't that require you to be more sensitive about how you tackle his character?

"I was very, very, very keen to honour people properly," Mark promises. "It's difficult, because this is *Doctor Who* and we're doing the Daleks in the Blitz, but you have to remember that people died. We never want it to seem, in any sense, that we're taking the piss out of that. But, obviously, it's not a wartime documentary. What I wanted to do is give the impression that the real war is carrying on all the way through. So, although Churchill is trying to fight the Daleks, he's still battling the Nazis. Ultimately, though, I wanted this story to be like a 45-minute Bank Holiday war movie!"

Does Mark think anyone will be offended by his depiction of Churchill? "It's about taste, isn't it? Churchill is still a very controversial figure, a very complex man. But *Doctor Who* is not the place to talk about any of his policies. You've got to print the legend, and that's what we're doing, really. He was, in my opinion, the absolute man of the hour. That's why we venerate him. We should thank our lucky stars we had Winston Churchill. And I think Churchill is strong enough to survive being in *Doctor Who*!"

It was so hot on board the Dalek spaceship, they decided to take their tops off...

"The eyestalk is ***at the level of Matt's eyes****... They are* ***huge*** *to move along, and they're* ***30 or 40 percent heavier****..."* BARNABY EDWARDS, DALEK OPERATOR

It's lunch time. We head out into the trailer-packed maze of the factory car park, protected from the typical Welsh weather by an umbrella. We feel slightly guilty walking past the unshielded, and therefore drenched, crew members. Guilty, but *dry*.

We bump into Barnaby Edwards again, and despite the weather, he seems to be loving this shoot. "Andrew [Gunn] is an excellent director, really good," he enthuses, as we shelter in his trailer. "Knows exactly what he wants. Does a lot of coverage, but is very keen on developing shots."

Having played Daleks on *Doctor Who* for the last five years, Barney has now attempted to exterminate no less than three different Doctors. "I know! I'm ticking them all off!" he giggles. "It's great. Matt's a very different Doctor from the previous two and, indeed, from the previous ten! Yeah, he's very good, Matt. Very friendly, very nice, very sort of sincere, and wants to get it right, I think, so he's putting a lot of effort in. He's a very physical Doctor. He has this lovely reassuring quality, which is a bit Jon Pertwee-like, I think. You feel safe with his Doctor. And he is, as is rapidly becoming a cliché, an old man in a young man's body."

Steven Moffat wrote in **DWM** that Matt is like Patrick Moore trapped in the body of an underwear model. "Brilliant!" grins Barney. "Pretend I said that!"

Has Barney been involved with the new design of the Daleks at all? "I was brought up to see the designs, and have a look at them," he recalls, "but only to familiarise myself with them beforehand. We then had a rehearsal with them as well. They're just so big! They're designed to be so that the eyestalk is just at the level of Matt's eyes when he's standing up, and obviously he's six-foot-whatever... and the base of them is the size of a dodgem car now! It's huge to move along, and they're 30 or 40 percent heavier. They're roomy inside, though, which in a way is quite comfortable, but it does mean you have to almost stand up in order to move them along."

Has the actual internal operation of the Daleks changed? "It is different, yes. The principle is the same, but the gun-stalk and the sucker arm are that much higher, so you can't really grasp them with the same level of ease that you could in the other ones. They're sort of user-unfriendly inside, let's say. But I think they look great from the outside!"

As well as the changes to the Daleks themselves, there's been a shakeup to the team of operators. In the last few years, as many as five principal Dalek operators have been involved in any one episode, but for *Victory of the Daleks*, just two of them have returned.

"Nicholas Pegg and I are the principal operators, and we do all the 'hero action', as they call it," Barney explains. "If you do close-ups, if you do the Daleks speaking, that kind of stuff, it's us. The others are all supporting artists," – six of them, no less! – "so we've been training them how to do it. And they're doing very well, we're very pleased with them. We've been doing lots of choreography, teaching them exactly how to do turns, with the head first, then body. We spent two days training them up, in the old Daleks and the new Daleks, cos we're all going to have to keep swapping. I play practically every single Dalek in this episode at some point!"

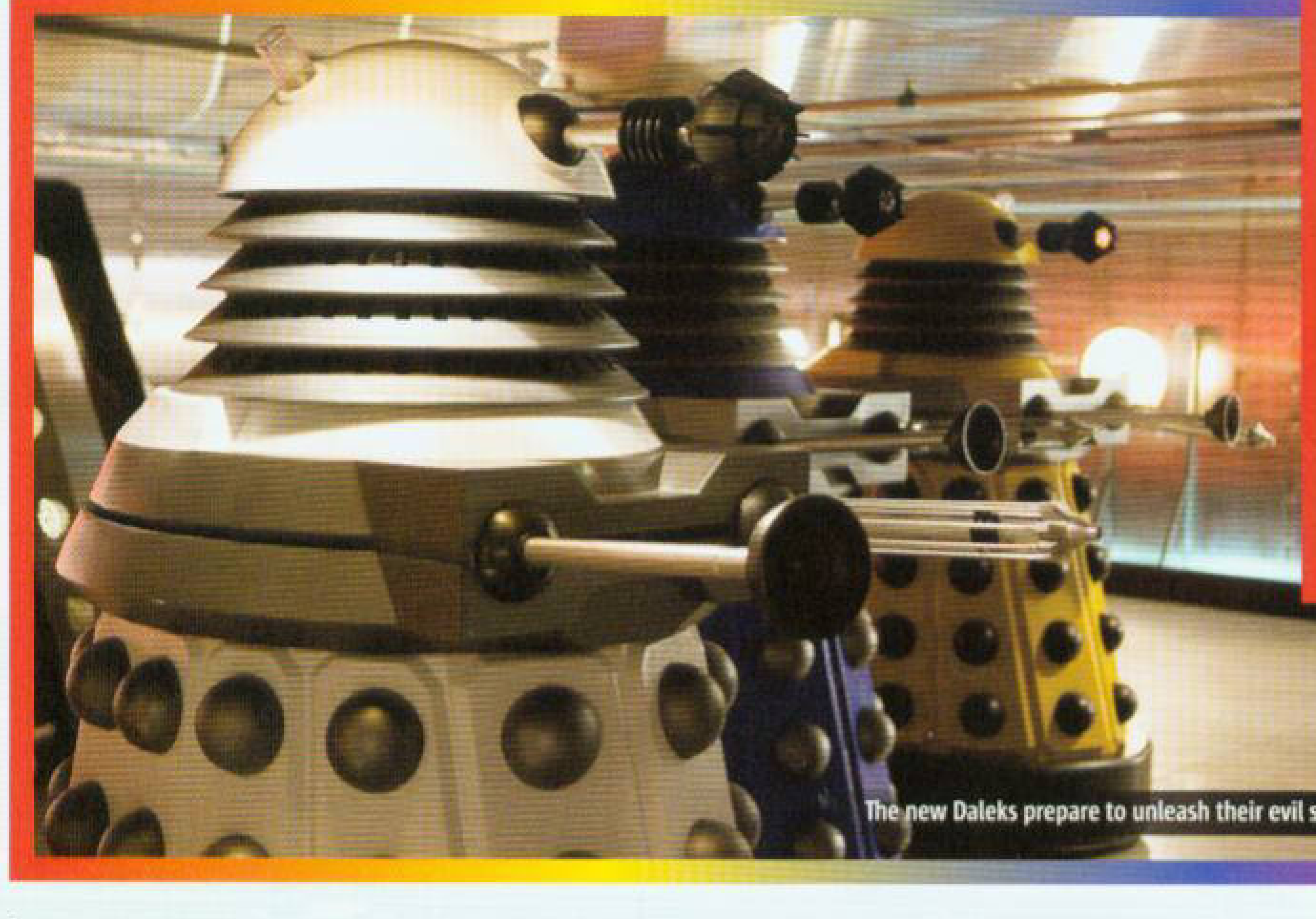
Presumably leading a team of new Dalek actors has made this episode a bit trickier than normal? "Well, it is different than it was with the other Dalek operators, because they already knew how to do it," ponders Barney. "Now, you're concentrating on your own performance, but at the same time sort of concentrating on someone else's. Also, with so many of them, I've got to keep eight Daleks' movements in my head at one time so that when they move the camera and put me in another Dalek, I know what its movements were at any one time."

This all sounds really complicated (and confusing), but filming is due to begin again, so we head back into the factory. While Matt gleefully tosses his prop Jammie-Dodger-cum-destruct-button back and forth to members of the crew, people huddle round his feet checking that his trouser turn-ups are at the correct height for continuity, and the monitors are turned on, giving us our very first glimpse of the silver Dalek spaceship.

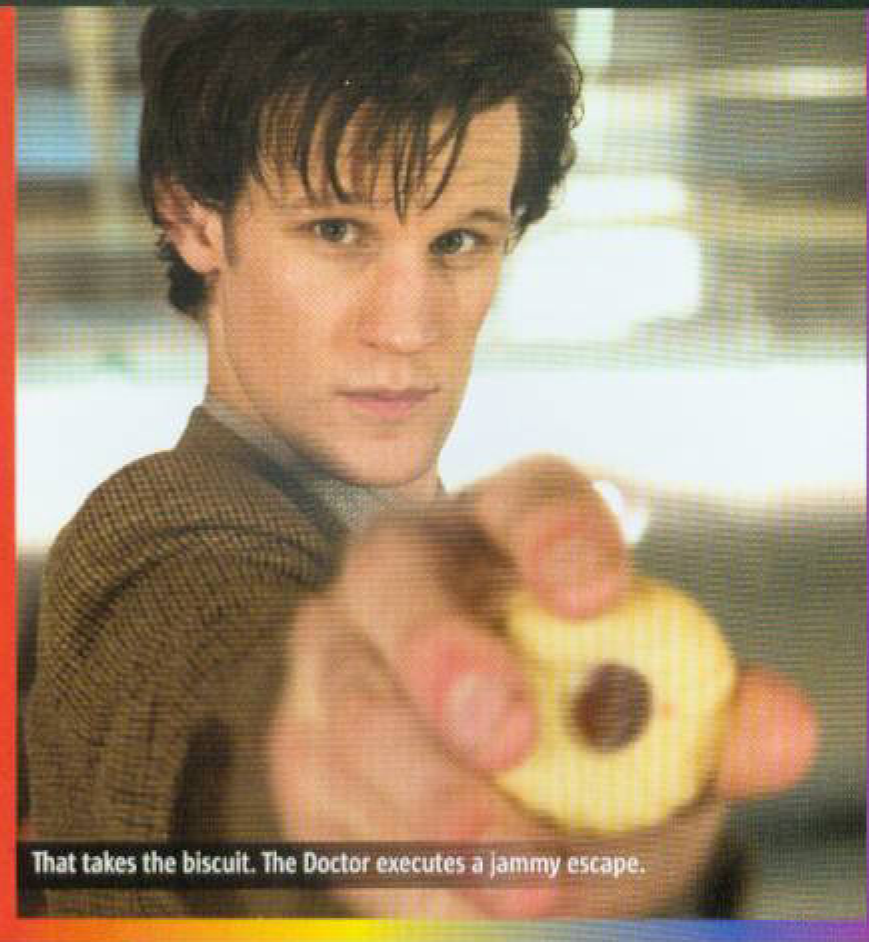
And it looks *superb*.

Mark emerges from behind the black drape covering the doorway. "Have you seen it now?" he grins. "It looks like a James Bond set! It's *so* shiny, but the reflections are only really apparent on screen."

So *now* can we go inside? Apparently not. The clattering machinery comes to a halt, and the crew goes for a take. Curious factory workers gather round, to watch the scene on the monitors. ▶



The new Daleks prepare to unleash their evil schemes...



That takes the biscuit. The Doctor executes a jammy escape.

> *"It's how I remember **the Daleks from my childhood** – the silver walls, and everything..."* NICHOLAS BRIGGS, DALEK VOICES

Standing behind Nick Briggs, who's booming the Daleks' voices into his ring modulator, we can't hear Matt's dialogue from the set, so essentially we're watching Nick have a loud shrieking conversation with himself. The factory staff seem to like it, though: Nick's opening line, a spine-tingling "The final phase commences!" gets audible gasps of delight.

We're given the option of staying near the set and watching a few more takes from afar, or seeing the redesigned Daleks for the first time. We take approximately half a nanosecond to reply.

Security, we're told, is tight, and there are concerns that photos or descriptions of the new Daleks will leak out, since filming is taking place in such a busy environment. In order to protect the new Daleks, Luke-from-PR warns us, they'll be covered in drapes.

And then a six-foot-tall Dalek – bright red, wide as Vanessa Feltz – trundles around the corner, with a shred of black fabric flopped ineffectually over its eyestalk. Despite the crew's best efforts, there's no mistaking what this creature is.

And it's beautiful. It's followed by four others: blue, white, orange, and yellow. In the flesh (so to speak), they are sleek, sexy, and terrifying. They tower above us, gliding silently forwards like determined, graceful tanks.

We follow the procession into an empty room, where production manager Steffan Morris is rehearsing various balletic formations of new Daleks for the Progenitor scene, which will be filmed the next day. ("God, it's like a catwalk show," points out Luke-from-PR.)

We hear a distant shout of "Cut there!" from the set, and run back towards the humidifier room, for a look inside the Daleks' new ship. It's tiny in real life, but it looks, we say aloud, incredible.

"It looks amazing!" agrees Barney, emerging from a camouflaged Dalek. "I came to see it before they'd done it up. You see that bit of brown tobacco stain there?" he asks, pointing at a small corner of the ceiling. "The whole room was like that! They've polished the entire room, in order to make it look like steel again!"

Aside from that, and a bit of extra lighting, the room is exactly as the *Doctor Who* team found it. "Isn't that amazing?" Barney grins. "It looks like a Ken Adam set from a James Bond movie!" Yeah, that's exactly what Mark said earlier. "Well, he's stolen my line, then! How dare he?!"

So, how's the day's shooting going? "Good – it's just so hot in here!" says Barney. Simultaneously, everyone in earshot offers their vehement agreement. With the reflective surroundings and the oven-like temperatures, we reckon this is what it feels like to be a baked potato. "We've got stockings on our heads under here," Barney points out, "and they've taken out the air conditioning to put lights in! Now you can understand why Daleks hate humanity – they keep putting us in rooms like this!"

An energetic Mark dashes over again. "I've just realised that this episode," he smiles, "is the first time the Daleks have held trays!" Other than in *The Escape* in 1964, we point out. He looks annoyed. We decide to give the geekiness a rest now.

A bit later, we catch up with Nick Briggs, whose experience on *Victory of the Daleks* has been a good one. "It makes a real difference if the sound crew know how it works, and if the sound guy looks after you," he enthuses. "We evolved a new system this time, where I followed the actual Daleks around! Sometimes, as they say the lines, I'm running around behind them, because I noticed that when I was saying the lines, Bill Paterson [Bracewell] looked at me, which ruined the blocking of the scene. He's a very instinctive actor, so he spoke to where the voice was!"

A lot of comparisons have been made between the behaviour of the Daleks in this episode, and 1966's *The Power of the Daleks* – a connection which Nick has referenced with his Dalek voices. "As Mark Gatiss asked me to do, I paused just before saying 'soldier' so people would think I was going to say 'I am your servant', which is what they say in *Power of the Daleks*," he explains.

Nick's also done something a little different with the voices for the new Daleks... "The director, Andrew Gunn, said we should make the voice big and beefy," he recalls, "so the Dalek Supreme has a different ring modulation, with some extra frequencies, and will have an extra electronic sound to it. The average punter won't notice the difference, but us Dalek voice anoraks, we'll go 'Oh! The modulation has slightly changed!'" You heard it here first.

How has it been working with Matt? "I didn't really get to speak to him, initially," Nick recalls. "I wasn't formally introduced to him. I got to this ridiculous point where I thought, 'I haven't said hello to Doctor Who', and it felt a bit funny. I knew David Tennant before we ever filmed together, so it was always so relaxed, because I felt I was working with a mate. With Matt, even though I could see he was a lovely person, he was always surrounded by an army of people doing lots of jobs... So I bit the bullet one morning and did that awful thing – it's horrible, isn't it, introducing yourself to someone who's really important? But he was just very, 'Oh, wow!' and was a really nice guy, and genuinely interested in it all.

"I did have a conversation with him, actually, about one of his lines. He has to say 'the final end', and I said 'Matt? I just want to give you a bit of *Doctor Who* trivia...' and explained the whole thing about *The Evil of the Daleks*," – the 1967 story in which the Second Doctor says the same line, believing the Daleks are gone forever – "and I just wanted to plant the seed in Matt. But he said, 'Yes, and *Tomb of the Cybermen*'s the story after, isn't it? I've seen that one – *Tomb of the Cybermen* is brilliant!' I thought, wow, that's amazing, he really has done his research!

"As the Doctor, he has a massively reassuring quality about him, which I really like. He's got a slightly sort of Pertwee-like voice, too – there's something in his 'S's – and I love it when he's being quiet and going really close to people, looks at them right in their eye. He's also chaotic – it reminds me of when you see natural history footage of an antelope just having been born. He's got that kind of ungainly quality to him, you know? Which is quite endearing! He's a genuinely eccentric and – in the best sense of the word – strange person. I think bringing that to the Doctor is brilliant! And his face looks like an old person's face which has been airbrushed of all lines! There is a sort of ancientness about him."

Nick is also impressed by the humidifier room. "I think it's great that we've gone on location for it, because it's more like what I remember of the Daleks from my childhood – the silver walls, and everything," he grins. "Though everybody's going in there and dying from heat exhaustion, while I'm out here, where it's nice and cool... but smells of cigars! Because all the reflective surfaces are slightly indistinct, you can't quite see how near the walls are. On camera, certainly, it looks ten times bigger than it actually is."

It's the end of the day, so we head out into the rain where a driver is waiting. Before we leave, we spot Mark, who still hasn't stopped grinning. Filming's almost over – what's the journey been like so far? "It's been a fantastic experience," he smiles.

What in particular has made working on this episode so enjoyable? "I'm a very strange homosexual in that I like all kinds of boysy things, like war movies and James Bond," he says. "To actually put a line from *Where Eagles Dare* in it – 'Broadsword to Danny Boy! Broadsword to Danny Boy!' – makes me weirdly excited. It's been a joy."

And it's not over. Because the Daleks are back. Big time. Oh, there'll be trouble...

Sound advice: Nick Briggs and Matt Smith discuss the Final End...

> "Kids should want to **go up and lick them!**"

The glass core opens up and from out of it emerge – NEW DALEKS! Resplendent in multi-coloured livery. Red, Blue, Orange, Yellow and White. Big buggers. Bigger than they've ever been!

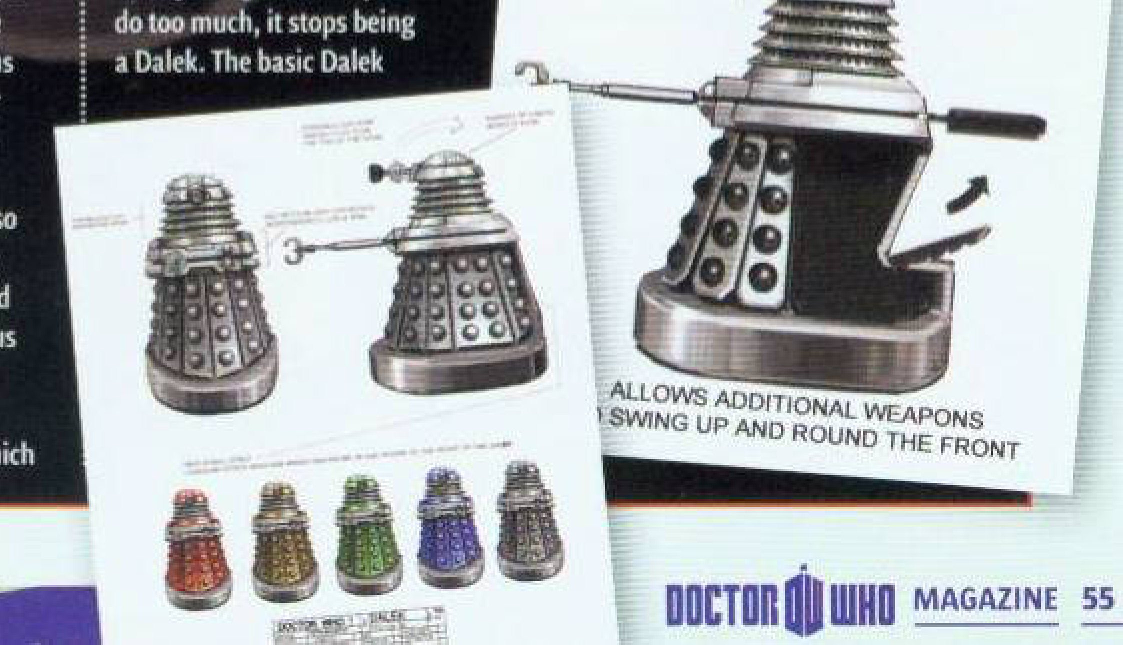
"Designing the new Daleks, the brief was pretty much to make them bigger, and make them ours, to revitalise them," says Peter McKinstry, the man behind the multi-coloured menaces. "We were very keen that these new versions have their own identity, while still being the familiar Dalek shape. When it appears through that door you really want it to be a shock, like, 'what the hell is *that*?!'

"I ended up broadening out the shoulder section, so that along with the added height, the new Daleks tower over the previous version and have a more muscular, more intimidating presence. They're proper bully boys now. I liked the idea of all the edges on the Dalek being razor-sharp, that you did not want to get anywhere near a Dalek, that it would be dangerous to even touch – which is where the fins on the eyestalk come from. Anyone grabs hold of the eyestalk now, their hand is cut to ribbons! That's also where the idea for the new concertina-like 'face-grill' came from, to have all these sharp edges. All the surfaces are free from the manufactured feel of the previous model – there aren't any nuts or bolts. I wanted this, in contrast, to appear completely sealed, totally impenetrable. There is also now the back section or spine to the new Dalek, which I suggested would open up to produce various different weapons, which could swing round the mid section to replace the regular weapons, which was really a suggestion for future opportunities. It's there if the writers want to use it."

Given that the previous Dalek look was so popular, and that the new versions are perhaps the biggest departure from the original design, how did Peter feel during the design process? "As usual with these iconic enemies of *Doctor Who*, you approach redesigning them with a mixture of excitement and anxiety," he explains. "The emphasis on this was to really breathe new life into the Daleks and surprise people; to really blow them away with these big new tank-like things. Everyone's watching what you're doing that much more closely, so you really have to pull something strong out to make an impact. You also have to work fast, as you know there are other people working out ideas to step in should you drop the ball. So it's a case of keeping various people happy at the same time as satisfying yourself that you've done justice to this holy relic of *Doctor Who*."

Despite the changes, the Daleks remain instantly recognisable, and all the fundamental elements are there. Was a more radical redesign ever considered? "We had gone through something like this when we designed the Supreme Dalek," says Peter, of the souped-up creation from 2008's *The Stolen Earth/Journey's End*. "If you do too much, it stops being a Dalek. The basic Dalek design has been working well for over 40 years, so to mess around with that just for the sake of it would be foolish. It's so recognisably part of *Doctor Who* lore. There may be a desire from some fans for spider-Daleks or anything else like that, but in the show itself, when a new Dalek appears on screen, you need to be able to instantly recognise it. And that's everyone – mums, dads, kids – not just fans."

How much of an influence were those 1960s big-screen Daleks? "The Daleks from the films were definitely an influence," Peter says. "I had various images up as I was working on the new design. At that stage, I was thinking, these are really going to be huge, are we really doing this? And then when you see them in the flesh they are massive. The main thing we took from that model was, of course, the base of the Dalek, which for the new version I wanted it to look like it's made from the same material as the rest of the casing. One side effect was that the Daleks now appear to be very slightly off the ground, but I don't know if the cameras picked that up. I think the new colours were influenced by the films too – Steven's note was that they should make kids want to go up and lick them!"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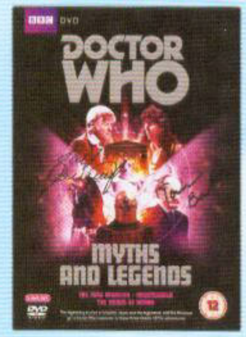

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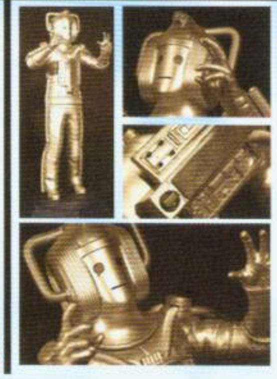

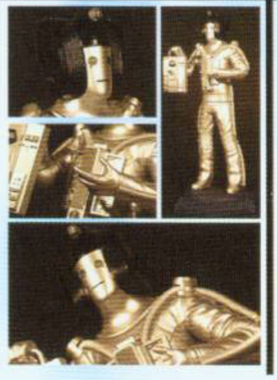

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THE DWM REVIEW

The worlds of Doctor Who in review:
>>Television >> DVDs >> Books >> CDs
>> Toys >> Merchandise and more!

>>This Issue

>>Television
The Eleventh Hour 57
The Beast Below 59

>>DVD
Myths and Legends...............60

>>Audio
Castrovalva 61
The Emperor of Eternity......62
The Architects of History 62
Paradise 5...........................62

>>Books
Hines Sight 63

>>Games
Adventures in Time and Space – The Roleplaying Game......63

The Eleventh Hour

BBC One/BBC HD 3 April 2010
Starring Matt Smith, Karen Gillan, Arthur Darvill
Written by Steven Moffat **Directed by** Adam Smith

ONCE UPON A TIME THERE WAS whiteness. Until...

A word lands with a *phut!* Then another – *phut!* – and another, appearing like footsteps in the snow. Soon they're trooping along in packs of sentences getting faster and faster. Hear them: *Phut! Phut! Phut!* They break into a run (*Phut-phut-phutphutphut!*) and now... and now they're hopping and skipping. Dancing. The best words ever.

We weren't there and there's no way we can know. But when Steven Moffat began to magic up his brand new *Doctor Who* out of the nothingness, that's definitely how it happened. Fingers over a keyboard punching in letters that can take us anywhere and everywhere in the whole of time and space. With one condition. It has to be amazing.

The Eleventh Hour absolutely *had* to be amazing. Full on amazing – no ifs, no buts. From here *Doctor Who* starts all over again, and if our new Doctor, new companion, new TARDIS and new *show* hadn't proved unequivocally brilliant, well, *Doctor Who* would have died for you and me on that Easter weekend. But the fact of the matter is – praise Santa! – it *was* amazing. That was obvious from the very first moment, with a fiery TARDIS pelting through the sky, the Eleventh Doctor hanging over the side, nearly whacking his knackers off Big Ben and kind of loving it. Utterly, utterly mad.

Although it all felt freshly minted, there was also something, well, maybe not familiar, but right about it all. The post-titles scene, in which a little girl gave prayers while the TARDIS thudded down in an overgrown, crazy-paved garden, seemed steeped in folklore... but brand new. How does that work?! How does *Doctor Who* evoke age-old archetypes we've never seen before? Is Moffat wibbley-wobbling timey-wimeying us? Perhaps it's that this new *Doctor Who* is the most *Doctor Who*-y the series has ever dared to be.

Let's time travel. It's 2005, and – tell all your friends – *Doctor Who* is back.

"If you look at that series, so vibrant and brilliant then, it seems a little bit dry now, doesn't it? And a little bit serious and a little bit worthy." Listen up, it's Moffat in his 2010 time eddy, reminiscing about that first year. "I remember writing it and thinking: 'Got to prove it's a proper drama series like real ones with people in the rain arguing about the government'. That whole bold new orthodoxy lasted how long? I mean, he turned up, he's got short hair and a leather jacket. One year on he's got a ridiculous coat and insane hair! And off we go." ➤

THE DWM REVIEW

Five years on, the hair's even less *compos mentis*, but five years on, we live in a *Doctor Who* world. "In 2005, the series was designed to fit into the existing television landscape," says Moffat still floating ominously on the **DWM** scanner, "which it then massively changed by bringing fantasy to the forefront. So we're no longer apologising – and this is not just us, it's the previous lot [Russell, Julie, Phil] too – for being *Doctor Who*. *Doctor Who* is just boldly *Doctor Who*."

Totally.

Consider this: we originally encountered Christopher Eccleton's bovver boy Time Lord in a London department store. When we first caught sight of David Tennant's version he was rocking that (ridiculous) coat in a photo shoot on a slice of urban scrub with a tower block leering over his shoulder. Loopier, yes, but still very 'proper drama series'. Matt Smith's Doctor we meet in leafy Leadworth, near Gloucester. It's got a village green, an ice-cream van, picket fences and a duck pond (no ducks, though). This could be Devesham (as seen in *The Android Invasion*, 1975), Little Hodcombe (*The Awakening*, 1984), Devil's End (*The Dæmons*, 1971) – any number of storybook hamlets featured in the series. In short, *The Eleventh Hour* beams direct from the heartland of *Doctor Who*.

> '**Any residual resistance** we might have nursed **for the new boy evaporates** at the point **when he asks**, "**Can I have an apple?**"'

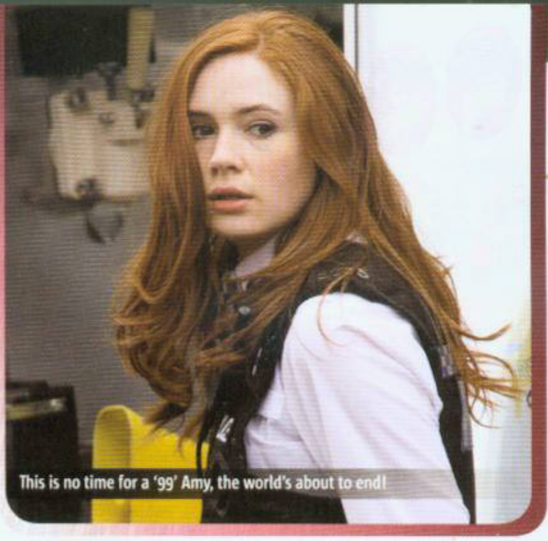
Grumpy Prisoner Zero.

But, make no mistake, the quaint village locale doesn't mean the programme has gone all Beatrix Potter... or even Harry Potter. Leadworth is a place where people snatch videos on their mobile phones, Tweet, Facebook and forget to delete their internet history. It's even somewhere folk are bitter and unhappy and in need of psychiatric help. Because, look again, and the cracks start to show.

Not in the Doctor, though. Matt Smith aces it. Any residual resistance we might have nursed for the new boy evaporates at the point he grappling-hooks his way out of the TARDIS and asks, "Can I have an apple?" *And that's about three minutes in.* Dunno about you, but I actually felt a smidgen of guilt in how quickly I forgot about the other fella (the tremendous, **DWM**-anointed best Doctor ever, David Tennant, just to help you along) and accepted Matt as... well, he's already got the makings of a new **DWM**-anointed best Doctor ever, hasn't he?

His time traveller bursts with business. He's grumpy ("Am I 'people'? Do I *look* like 'people'?"), he's rude ("And stay out!" directed at a slice of bread he hurls into Amelia Pond's garden), funny ("Funny's good"), childlike ("Brand new TARDIS, bit exciting!"), scary ("I'm the Doctor – I'm worse than everybody's aunt!"), *really* scary ("I'm the Doctor – basically, run")... we could keep going.

Suffice to say, all the stuff we heard about how Matt embodies an old soul in a young frame is true. In some of the crane shots he's a foal galumphing across the green, but when he's eyeballing the Atraxi – and isn't it brilliant how he steps through a projection of his previous incarnation to do so? – he's justified and ancient. Most definitely da man.


This is no time for a '99' Amy, the world's about to end!

Playing his Girl Saturday is Karen Gillan. She has a huge act to follow – but not Billie Piper or Freema Agyeman, or Catherine Tate. No, her cousin, Caitlin Blackwood, as Amelia Pond. The partnership Amelia and the Doctor strike up is fantastic, plugging straight into childish fantasies we all nursed of the TARDIS arriving in our back garden. The Doctor is bossy – "Do everything I tell you!" – and then empowering, commending her bravery by musing that if she's frightened of it, then "[it] must be a helluva scary crack in your wall." Amelia lives in a secret, storybook world. She's that classic of children's literature, an orphan with an errant aunt, plus a name that's "a bit fairytale." It all works so well you sort of want her and the Doctor to stay together forever. Until we meet Amy.

'Feisty' has been the keyword Karen's evoked in interview about the new companion. But, like Leadworth and the universe around her, Amy's also cracked, and this sense of vulnerability underscores everything. You can see it behind her eyes, hear it in the faint quiver in her voice. When the Doctor vanished, promising to return in five minutes, he stole away Amy's childhood. "Amelia Pond hasn't lived here for a long time," she says stoically, before later explaining she's waited "12 years and four psychiatrists"-long for him to return. Even more damningly, Amy says, "I grew up." The Doctor's response? "I can fix that!"

The moment he shows her the apple she gave him so long ago, Amy Pond is mended. Well, for now (bet the series revisits these themes – Moffat's given himself 14 years of, erm, Pond life to go back and poke at). For the time being, Amy's reconnected with Amelia, and ready – rather more so than Get-a-Girlfriend Jeff – to be magnificent. She just *gets* it. Being in *Doctor Who* means you tie your hair up and start running, facing down every fear with a smile. Gangway for the Doctor's new best friend!

It's all so pingingly, zingingly new (except for the bits that aren't, see next paragraph). Adam Smith's directorial style is fresh and punchy, majoring on pick 'n' mixes of huge close-ups. He also takes us somewhere we've never been before; into the Time Lord's thought process with a lovely *Hustle*-meets-*Terminator* sequence as the Doctor info-crunches the scene.

Of course, Moffat's script doesn't completely pull the *Doctor Who* rug from under us. As well as acknowledging the series' 47-year past, he doffs his hat to the era just gone with his use of psychic paper, the sly, "What? What? *What?*" and the evocation of the Shadow Proclamation. God bless him for that, cos we don't want to wipe the slate completely clean, do we?

Time is odd. Once upon a time to come *The Eleventh Hour* won't be thought of as the best *Doctor Who* adventure ever. It's a slight story, with a plot – like so many before – turning on internet-based wizardry. In addition, it's got a terrifying premise that it throws away: the horrors lurking in the corner of your eye. Although, perhaps *Doctor Who* can now afford to chew up concepts. I think possibly so. But, yes, time will bow this tale slightly. That, in part, will be due to weight of what's to come, but also because we'll soon take for granted everything it gets spectacularly right – namely the Doctor and Amy. Nonetheless, in the here and now I can't remember loving the show so much. It's *new* new *Who*. It works. It's amazing. What a relief! And best of all, that fairytale happy ending is just the beginning. From out of the whiteness, our new universe has burst into existence. But, listen: *phutphutphut!* There are more words coming. Words like 'Daleks', 'River Song', 'Vampires' and 'Pandorica'. As the Doctor says: *Hello everything!*

GRAHAM KIBBLE-WHITE

Amelia Pond (Caitlin Blackwood) and her 'imaginary friend', the Doctor!

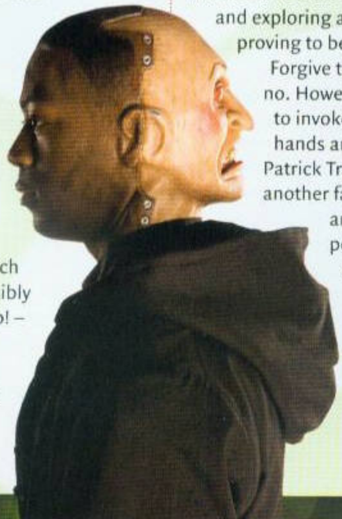
The **Beast Below**

BBC One/BBC HD 10 April 2010
Starring Matt Smith, Karen Gillan, Sophie Okonedo
Written by Steven Moffat **Directed by** Andrew Gunn

“HOLD TIGHT!” WARNS THE DOCTOR. “We’re bringing down the government!” Uh oh. History tells us this could mean trouble. Say: “*Weeeee!*”

On Valentine’s Day, as we all know, *Doctor Who* netted itself some spectacularly unlikely press attention when Sylvester McCoy told the *Sunday Times* that his 1988 adventure, *The Happiness Patrol*, had been intended as a covert attack on Margaret Thatcher. In the event, her government survived. But who’ll get out alive this time?

As **DWM** hits the newsstands we’re one week away from polling day in the 2010 United Kingdom General Election. And here we are considering a story in which the Doctor delivers another boot to the ballot box. This time, though, it’s a non-partisan pasting. Rather than sticking it to our current ruling party, he’s tackling voter apathy, uncovering a complicit conspiracy of cruelty on Starship UK. Here the voters, rather than rocking the boat, opt to... well, opt out. “Once every five years everyone chooses to forget what they’ve learned,” says the Time Lord. “Democracy in action.”



It’s a lovely message, downbeat and ambiguous and delivered in an affecting story which (dare we say it?) could *almost* sensibly be considered a restaging of – yup! – *The Happiness Patrol*. Honest: The Doctor and his friend arrive on a human outpost policed by nasties with a painted on smile, and, in the course of an evening, expose the ugly truth at the colony’s core. Thankfully, though, unlike Terra Alpha’s dolly mixture décor, *Starship UK* is quite magnificent – a society retreating to a kind of pro forma 1950s brand of Britishness. It’s all very London Underground and BBCtv. Quite repressed. No wonder Surrey’s made it into space.

Other *Doctor Who* tales are also alluded to. Fittingly, Mark Gatiss’ *The Idiot’s Lantern* – set during Liz Two’s coronation in 1953 – gets a visual name check, as Magpie Electricals endures into the 29th century. Steven Moffat’s touchstone *Doctor Who* story, *The Ark in Space*, is referenced too, the Doctor describing the same solar flares that drove the humans onto Space Station Nerva and a journey into eternity. Eleventh Doctor tips his metaphorical hat at the Fourth. But, on just his second adventure and exploring a Bakelite world, is Matt Smith proving to be a kind of Baker-lite himself?

> ‘**Here we see another facet** to the new Doctor – **the sheer sporadic anger and alien-ness** of his **fourth persona revisited**...’

Forgive the pun. The answer, of course, is no. However Tom Baker’s a good Doctor to invoke here. Sure, Smith’s clasping hands and kindly explanations mirror Patrick Troughton, but here we see another facet to him – the sheer sporadic anger and alien-ness of his fourth persona revisited. “You don’t ever decide what I need to know!” he roars, turning on Amy suddenly. And then, horribly: “Nobody human has anything to say to me today!” It’s brilliant, and underscores the fact that although this Doctor remains kind and very old, we can never be sure quite what we’re going to get from him.

The story itself is a bit like that too. It begins as a child’s nightmare (with an appearance from Terrence Hardiman, the Demon Headmaster, to boot), before turning into a subtler, steam-powered satire – the ruling classes propped up by the bulk of the proletariat, who are in turn supported by the beast below. Within the set-up, Sophie Okonedo’s *V For Vendetta*-esque Liz Ten first appears to be a force for rebellion, but turns out to be the figurehead of authority. (“I’m the blah-dy Queen, mate!”) Everyone, from sovereign to state, is impotent, and stuck in a stasis of self-denial.

In a tale that begins with our hero cheekily restating his long-since trampled over mission statement – “I’ve never got involved in the affairs of peoples or planets,” – it’s the Doctor and Amy who make a difference. “I voted for this. Why would I do that?” wonders Amy, facing up to the consequences of her (in)action, while studiously avoiding certain commitments back home. (“I’m getting married. Funny how things slip your mind...”)

The ending proves pure storybook (well, via a brush with Doctor-induced euthanasia): A star whale who couldn’t bear to watch children cry. It’s simplistic and beautiful, but you kind of have to believe in fairies to swallow it. But then, it’s so much nicer to live in a world where Tinker Bell survives.

Meanwhile, how about that star whale? It’s... Hold on. Phone’s ringing. Hello? The Prime Minister? Oh hello, dear! What? Danger? May 6th? ... *TO BE CONTINUED...* **GRAHAM KIBBLE-WHITE**

Illustration BEN WILLSHER

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DVD 2|ENTERTAIN

Contains *The Time Monster*, *Underworld* and *The Horns of Nimon* **Starring** Jon Pertwee, Tom Baker, Katy Manning, Louise Jameson, Lalla Ward, John Leeson, David Brierly **Written by** Robert Sloman, Bob Baker & Dave Martin and Anthony Read **Directed by** Paul Bernard, Norman Stewart, Kenny McBain **RRP** £49.99

HMMPH! MORE LIKE *Misses and Dead-Ends. The Time Monster*, *Underworld* and *The Horns of Nimon* are three of the heaviest thuds in *Doctor Who* history. Ostensibly linked by each story's dalliance with Greek mythology, it's more logical to think of this release as a handy DVD landfill set, ready to be buried deep in your *Doctor Who* collection. Forget the 'beautiful packaging' (thanks, 2|entertain press release), a lead-lined slipcase would be more appropriate. Too harsh? Well, "Simmer down, Stu!" as we don a baggy protective suit, move into an adjacent room and pry open *The Time Monster*.

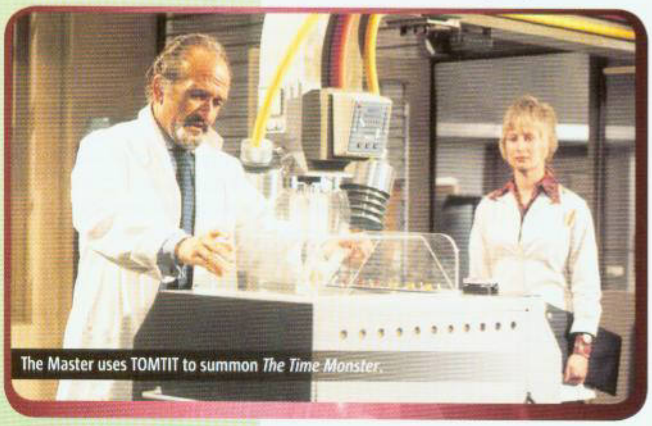
Screened in 1972, it's a daft mixture of whimsy and hard science. The plot? The Master attempts to raise Kronos, a destructive Chronovore, from the time vortex, and ends up being pursued by the Third Doctor to Atlantis for his pains. Sounds good, but along the way the story is bludgeoned by a mob of weird stylistic tics. For one thing, there's a menagerie of odd animal metaphors. Kronos could "swallow a life as quickly as a boa constrictor can swallow a rabbit," cautions the Doctor. What, *fur and all?* "Fur and all!" Elsewhere, the Master has summoned the Rapunzel-like Krasis to help him tame the chranky chreature, reasoning: "Surely Kronos obeys the Priest of Kronos as a pet dog obeys its master?" But while commanding the monster to "stay in your kennel," the hirsute holy man warns the rotter he's like "a child trying to control a rogue elephant." Meanwhile, in that ancient city soon to succumb to rising damp, Jo is as "quiet as an Atlantean mouse," King Dalios proves "too old a fish to be caught in [the Master's] net," and they all agree Kronos will soon arrive "like a tiger comes when he hears a lamb bleating." To quote loopy lab rat Stuart Hyde, "Suffering catfish!"

Running alongside this, the script makes woeful attempts to get hip to the lingo of the time. We're not here to chide a 1972 drama for being indicative of 1972, but it is weird that Captain Yates would describe a medieval knight as: "Some goon in fancy dress... the King Arthur bit." Similarly, with the Master at his mercy, Sergeant Benton rasps: "You're still in the soup without a ladle." Has the Brig been sending his boys to jive-talking night classes?

Taking the biscuit – and devouring it as quickly as a bone-crushing reptile can gulp down a soft-coated mammal (*yes*, fur and all) – is Jo's info splurge when Kronos reveals itself as Ingrid Bower's big benign bonce. "But, you're a girl! A little while ago you were a raging monster and an evil destroyer!"

The plotting is a similarly ill-fated mixture of "I'll explain later," (the Doctor's rescued from Episode Four's cliffhanger by Jo pulling a TARDIS knob marked "extreme emergency") and earnest over-elucidation ("Time isn't smooth, it's made up of little bits."). But within that, there are some neat moments. The Doctor's rivalry with the Master is nicely played. From their paralleled reactions about the unfolding plot to their verbal sparring when TARDISes entwine ("What a bore the fellow is," says the Master), they shine. That, and the bit when the renegade confesses: "I'm sorry about your coccyx too, Miss Grant."

But for *The Time Monster*'s apologists, it's not about the banter, or Ingrid Pitt's



The Master uses TOMTIT to summon *The Time Monster*.

very nearly under-acted Queen Galleia. Nope, it comes down to the Doctor's "daisiest daisy" speech. This glimpse of our hero learning to find solace in the natural world is a gentle evocation of Buddhist philosophy, and beautifully played by Jon Pertwee. But we plummet from such heights. 20 minutes later, Benton's making a TOMTIT of himself in his birthday suit.

So let's tong *The Time Monster* into a non-corrosive container, and consider *Underworld*, in which *ersatz* Argonaut Jackson leads his crew on a quest to find their species' genetic race bank. First screened in 1978, it's initially very impressive – the Fourth Doctor and Leela materialising in a realistic-looking universe staffed by a realistic-looking spaceship. There are also exciting allusions to Time Lord lore, as the Doctor tells of his race's disastrous prior encounter with the Minyans. Meanwhile, on board the R1C, the crew bandies around Gallifreyan terms. "I'll *dematerialise* him!" growls Herrick, while the aged Tala has "gone past the regeneration point." Steeped in *Doctor Who* mythos, the potential for where the story might take us is exhilarating.

Three minutes and 18 seconds into Part Two it's all gone wrong, as non-speaking, smock-wearing extras feebly flee down chromakeyed cave corridors. *Underworld* is all but defined by the budget-saving decision to realise its subterranean scenes with bluescreened model shots – and it kind of works. However, it gives the action a horribly stilted quality as folk run in, look for their mark, stop... and then begin their performance. It also feels like a missed opportunity. If you can drop anything in behind them, how about something more visually arresting than caves?

Tom Baker does his best to pep things up, mooning around in a gas filled catacomb ("Whatever blows can be sucked!") and, as the venomous vapour withdraws, playing straight down Camera 3 with: "I wonder where it all went?" There's also a lovely, tiny bit when drippy Idas asks the Doctor and Leela to take him with them. "No," says Leela. "Yes," says the Doctor simultaneously. Alas, it all culminates in "another machine with megalomania," a line spat-out by Baker. He seems fed-up. So do the rest of the cast. And the crew. And your reviewer. It's such a letdown after that opening, you can't help feeling fleeced.

The Nimon's pointy horns.

The Doctor joins the quest in *Underworld*.

Thankfully *The Horns of Nimon*, from 1979, calibrates your expectations perfectly with its establishing scene of two old men in silly hats bitching. This Greek oddity – in which the Nimon promises to revitalise the shagged-out Skonnon empire in return for a stream of supine youngsters and hymetusite crystals (a cocktail that's got many a former **DWM** editor through a long night) – turns out to be the most coherent production here. Almost everyone's pulling in the same direction. Just not very hard.

You've got Malcolm "Weakling Scum" Terris (Lalla Ward, on commentary duty, says he looks like "a furious baby") whose character doesn't even merit a name. Then there's Graham Crowden, delivering Soldeed's lines by the syllable ("Dis-a-ppeared? What-are-you-talk-ing-about?"). And while soppy Simon Gipps-Kent and Janet Ellis head the *de rigeur* delegation of identi-clad extras, Skonnan guard captain Sorak's content to hang around dressed like a satanic paper fortune-teller. Finally, there's the Nimon – a top-heavy bovine who stalks the sets arms akimbo, as though waiting for his deodorant to dry. Brut, presumably.

For the majority of the tale, the Fourth Doctor refuses to take part, instead larking around with K9 in the TARDIS. He's having a great time, but much of this feels like it's been winged on the studio floor; moments of whimsy that ring with the rhythm of comedy, but not the content. "Define gum tree," says K9. "Well, it's a tree that gives gum," says the Doctor. Oh dear. It's a shame, because Anthony Read's script does sport some terrific lines. In a lucid moment Soldeed explains his relationship with the Nimon: "I fawn to him a little. That satisfies his ego... I play the Nimon on a long string." A bumper-sticker, there, for producer Graham Williams' relationship with Tom Baker. Thankfully, Romana is happy to pull in the slack, and takes charge wherever she goes. Of the Skonnos battle fleet she declares: "A good shout will see them all off," and it's telling that the last shot of the story is Lalla Ward breaking into the hugest grin. This has been *her* adventure, even if it was a very silly one.

'***Nimon* calibrates your expectations** perfectly with its **opening scene of two old men in silly hats** bitching...'

≫ DVD extras

IF ANYTHING WILL PERSUADE you to occasionally disinter this box set, it'll be some of these...

Between Now... and Now! features Professor Jim Al Khalili taking on the science of *The Time Monster*. And guess what? Time actually is made up of little bits. Meanwhile, *Into the Unknown* looks at *Underworld*'s tumultuous production. The real heroes are designers Dick Coles and AJ 'Mitch' Mitchell who rewired Studio 1 to make those CSO shots possible. Graham Williams later wrote to Coles: 'I look forward to working with you again – perhaps on an easier project, such as a remake of *Ben Hur*!'

The real joy here, though is *Underworld – In Studio*, grimy video of the story's recording sessions. Between takes, Tom Baker muses, "I would like to have been born... at the beginning of movies and working with people like Keaton. I would have *adored* it." Best bit, though, is when the floor manager asks Tom to enter a scene in a sensible fashion. Uh oh! "I'm *supposed* to look strange, sir! I don't come from [*bleep!*]-ing Ealing!"

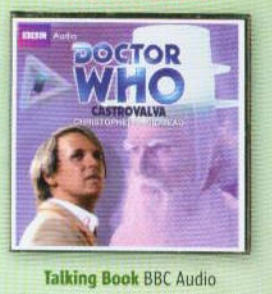
The commentaries offer up further jewels. On *Nimon* Graham Crowden recalls how fellow thesp Edward Petherbridge told him: "You're a ham actor, but beautifully cooked," while on *Underworld*, Tom Baker's in fruity form. "Darling," he says to Louise Jameson, "what lovely legs you've got. They've been good to you." Louise: "Well, they've got me an Aladdin or two."

The Time Monster episodes are farmed out to different commentary teams, but John Levene's solo efforts on Episodes Two and Four are utterly brilliant. From his opening "I'm very flattered to be John Levene," to his obsession with who's wearing "slightly narrower trousers," it's wall-to-wall madness. Levene extemporises on *everything*. A poster of Elton John in Ruth's lab prompts him to reveal his favourite EJ track (we won't spoil that revelation here), and he talks us through every teeny bit of business Benton manages, from wiping a bead of sweat on his sleeve ("My idea") to straightening his uniform (ditto). "This is where Benton shines," he says, as the sergeant blinks in the back of shot. "I show great concern."

Finally, there's *Who Peter*, a wonderful piece celebrating the long-running relationship between *Doctor Who* and *Blue Peter*. Russell T Davies reveals he'd entered that infamous 1960s design-a-monster competition (his effort was something based on an all-in-one tap).

Who Peter will continue on future releases. *Absolutely fantastic!* I'm going to certainly look in and see how they get on... **GRAHAM KIBBLE-WHITE**

Castrovalva



Talking Book BBC Audio
Author Christopher H Bidmead
Read by Peter Davison
RRP £12.99

THE OPENING MINUTES of *Castrovalva* are a cracking example of just how good and inspiring these audiobooks can be. Having just regenerated, the Fifth Doctor finds that he and his companions – Adric, Nyssa and Tegan – have attracted the attention of security guards. Tegan hijacks an ambulance and, with the Doctor bundled in the back, accelerates straight for the TARDIS. It's a sequence that lasts about two minutes on screen but, with every action described, a good five times longer in the book. However, with a dramatic new score, a swift and pacey reading by Peter Davison and a cacophony of sound effects, what was a rather clumsy scene on TV has been turned into something that's absolutely riveting on audio.

Christopher H Bidmead's writing displays a rich vocabulary. There's no hiding from the fact, however, that this is a pretty plotless affair built around two convoluted attempts by the Master to kill the Doctor – the first by sending the TARDIS back to the explosive events of 'Event One', and the second by trapping him in the city of Castrovalva, a mathematical invention designed to fold in on itself.

Ultimately, though, the overwhelming response to this re-telling is to be constantly surprised by just how *good* this audio version is. Davison is magnificent and while nothing can be done about the decision to saddle his Fifth Doctor with a bout of post-regenerative flakiness, he digs deep to invest the story with a drive and energy you wouldn't normally associate with it.

Remarkably, Davison manages to recreate his Doctor perfectly, hitting exactly the same tone and inflection he did back in 1982, thus avoiding the strange sense of disconnection that some of the Tom Baker-read audios have when a familiar line is spoken differently. Davison also gives an intriguing interpretation of the Master – steely and decidedly no-nonsense. An exceptional audiobook. **VANESSA BISHOP**

The Emperor of Eternity

DOCTOR WHO
THE EMPEROR OF ETERNITY
THE COMPANION CHRONICLES

Audio Drama Big Finish
Starring Deborah Watling and Frazer Hines
Written by Nigel Robinson
RRP £8.99

THE SECOND DOCTOR AND his two companions, Jamie and Victoria, visit ancient China in this *Companion Chronicle*, which focuses on Victoria's virtues in a barbaric time. Following a collision with a meteor, the TARDIS crash-lands on the outskirts of a village. The inhabitants have been massacred by agents of the Emperor, who believes that the meteor is a sign of the gods' disfavour.

What transpires is a faintly plodding historical, which, unlike 1964's *Marco Polo*, does little to evoke the wonders of China. Instead, there's a potentially juicy plot about the venal motives of the Emperor and his opponents. With a murderous monk, a woman scorned, an Emperor desperate to cling to life even as he knows his death is approaching – plus intimations of torture – there should be lots here to bring a grisly thrill. What we get belies the Fu Manchu overtones, though. The production is far more genteel than that, which is perhaps more suitable for Victoria's prim character. Seeing the good in everyone, believing that no-one is beyond salvation, Victoria's mid-Victorian liberal Anglicanism comes as something of a shock to the ancient Chinese. At the end, though Victoria would hardly argue that she is like Jesus (that's for other people to say), the message of redemption through self-sacrifice marks her out as the first Christian missionary to China.

So, it's a rather philosophical piece. And while there is some excitement to be had with assassins, court intrigue and turns of fortune, the play only comes to life occasionally – usually when Debbie Watling and Frazer Hines share dialogue. Together, they bring to the audio a hint of the dynamic of the monster-filled base-under-siege stories that typified their tenure aboard the TARDIS in the 1960s – in a tale that's otherwise lacking in those elements. **MATT MICHAEL**

The Architects of History

PICK OF THE MONTH!

Audio Drama BIG FINISH
Written by Steve Lyons **Starring** Sylvester McCoy, Tracey Childs, Lenora Crichlow, Jamie Parker, Ian Hayles, Lloyd McGuire, Chris Porter
Available *www.bigfinish.com* **RRP** £14.99

AT THE END OF THE PREVIOUS play in this three-story arc, Elizabeth Klein had abandoned the Seventh Doctor on a distant planet and stolen his TARDIS in order to ensure that her history – a history of a victorious Third Reich – was restored. This climactic episode is set some years later, with Klein running roughshod over causality to eliminate anything that threatens the Nazi regime. Criss-crossing time, changing events again and again, Klein's actions are destabilising the whole universe. But the only man that can stop her is imprisoned on the moon, unable to remember his past because it no longer exists.

The Architects of History is – by necessity – grim. The Reich in 2044 is entirely ruthless, wiping out its enemies within as mercilessly as it does the aliens that might threaten Earth. Steve Lyons wisely spends as much time showing us how miserable it is to exist in a totalitarian society – without freedom, terrified even to think seditious thoughts – as he does on the never-ending wars the Reich is fighting. A sensitive performance from Leonora Crichlow as the everywoman character helps to reinforce this.

At the same time, Lyons presents us with a Doctor barely clinging to his own identity, apparently incapable of doing anything more than excoriating Klein on one of her regular visits to his lunar jail. These scenes are genuinely disturbing – seeing the Doctor powerless and broken is frightening in itself, but when it's the Seventh Doctor – usually so sure of his plans – it's especially shocking.

Slightly less frightening are the Selachians. These sharks in body armour were effective monsters in a couple of Lyons' old novels, and resurrecting them for audio makes sense – they are as vicious and ruthless as the Nazis they're fighting. The only problem is that their voices tend to make them sound a bit like space yokels rather than terrifying great whites. This flaw aside, they are pretty impressive, and their ultimate plan is as dangerous as anything the Nazis have dreamt up.

The nature of the play means that it can't end well for Earth: there are moments reminiscent of the global apocalypse in *The Parting of the Ways*. And if the Doctor as we know him is going to emerge at the other end then it's a fair bet that Klein's Nazi future will prove to be a historical dead end. Lyons knows this, and wisely makes sure that we do too – by the end of the first episode. The remainder of the play is about forcing Klein to face what she's done, and it's highly compelling.

DOCTOR WHO
THE ARCHITECTS OF HISTORY
FULL CAST AUDIO DRAMA

This is a fitting conclusion to the most successful run of Big Finish's plays for some time, benefiting from some of McCoy's most considered readings and a scintillating performance from Tracey Childs. Sympathetic Nazis are ten a penny these days – even Tom Cruise is in on the act – but Childs' ability to create a companion astounded by the wonders of the universe yet still able to cling to her belief in fascism has been amazing to listen to. Here's hoping for some Klein *Companion Chronicles*... **MATT MICHAEL**

Paradise 5

Audio Drama BIG FINISH
Written by PJ Hammond & Andy Lane **Starring** Colin Baker, Nicola Bryant, Alex Macqueen, James D'Arcy, Helen Goldwyn, Andrée Bernard
Available *www.bigfinish.com* **RRP** £14.99

PJ HAMMOND'S REPUTATION has taken a bit of a knock in the last couple of years, following a couple of *Torchwood* episodes that – on balance – failed to reproduce the unique strangeness of his TV masterpiece of some 30 years ago; the *Sapphire and Steel* serials. Listeners might therefore approach this latest entry in *The Lost Stories* audio series with expectations suitably lowered. In a sense, that's a good thing. Time travel aside, *Doctor Who* is a very different kind of show from Hammond's most famous creation, and wisely he and co-writer Andy Lane decide not to force the Sixth Doctor and Peri into the mould of the time agents. What we get instead is less oblique than *Sapphire and Steel*, a story that succeeds best when it's actually trying to be more like *Doctor Who*.

DOCTOR WHO
THE LOST STORIES
PARADISE 5
FULL CAST AUDIO DRAMA

That said, it's inevitable to try to spot the bits that could have worked well in a *Sapphire and Steel* episode. The answer is – not much. It's most obvious in the nature of the villainous Elohim, creatures from a higher dimension breaking through into our universe – and in the slightly baffling climax to the adventure.

Elsewhere, this is just good, solid *Doctor Who*. The mystery of Paradise 5's disappearing tourists is a neat hook, and leads to some fun as Peri has to pose as a dolled-up hostess to infiltrate the organisation. Nicola Bryant seems to enjoy playing the lighter, sassier Peri we get here, and the character has some cute moments when she tries to persuade a pedantic robot barmaid to serve her. Of the guest cast, Alex Macqueen stands out as the camp Gabriel, half game-show host, half slimy politician, oozing insincerity and only in it for the money.

There are some memorable ideas as well: the cherubs that staff the Paradise 5 resort – cuddly, but with a nasty back-story, are effectively creepy. It's difficult to guess how they might have appeared on screen, but they seem to be spiritual cousins to the little blue assistants on Platform One from the 2005 TV story *The End of the World*. The Doctor has a few sweet interactions with them, bringing out his softer side, and – when he realises their tragedy – his impressive sense of indignation, and his empathy.

On the whole, this is a rounded Sixth Doctor, retaining his sense of purpose and wordplay but with little of the sharpness we're used to. It fits with the audio range's finessing of the character, but when we get to that ending, it's surprising that the Doctor isn't more outraged, more robust in his prosecution of the villains. Given the heavenly theme of the play, casting the Sixth Doctor as avenging angel would make perfect sense.

I keep coming back to that ending. It's an odd one – hinting at far greater cosmic events than the relatively minor matter of a few kidnapped tourists. And it's hard to credit the Sixth Doctor walking away with a job half done. At its worst, it unbalances the play, suggesting that what we've sat through is just the prelude to something bigger that never comes. It's like *Mission to the Unknown* without *The Daleks' Master Plan*; or *The Waters of Mars* without *The End of Time*. But that's the only flaw to what is otherwise the most all-round satisfying 'Lost Story' so far. **MATT MICHAEL**

'**Nicola Bryant** seems to enjoy playing the **lighter, sassier Peri** we get here, and has **some cute moments**...'

Adventures in **Time** and **Space** The **Roleplaying Game**

Game CUBICLE 7 ENTERTAINMENT
Available *www.cubicle-7.com/doctorwho/Who-front-page* **RRP** £35.99

A *DVENTURES IN TIME AND SPACE* is the latest *Doctor Who* roleplaying game to have been published. For those of you with long memories and who have explored every facet of fandom, you may have encountered FASA's original *The Doctor Who Role Playing Game*, published in 1985 during roleplaying's heyday. In 1991 Virgin Publishing had a crack at it too, creating *Time Lord* (1991). But whereas FASA's effort looked dull and was overly complex, and *Time Lord* was a basic paperback full of rules, Cubicle 7's publication for the new millennium is, like the TV series, vibrant and full of adventure.

Aimed at *Doctor Who* fans aged 'from 10 to 900+', and both the novice and experienced roleplayer, everything about this game is, from the outset, designed to draw you into the Doctor's universe and catapult you into your own adventures.

So what do you get? Cubicle 7 appears to have been pretty comprehensive. Contained within the attractive and durable box there's a four-page A4 *How to Play* instruction booklet, an 86-page *Player's Guide* book, a 140-page *Gamemaster's Guide* and a 32-page *Adventure Book*. In addition there are a host of pre-generated character sheets, including the Doctor (portrayed throughout as David Tennant's Tenth incarnation), Donna Noble and Rose Tyler among others (sadly, there's no Wilf Mott, though); blank character sheets; a plethora of equipment cards; an abundance of Story Point counters (these will prove to be vitally important, but more on that later), and six dice of the standard six-sided variety.

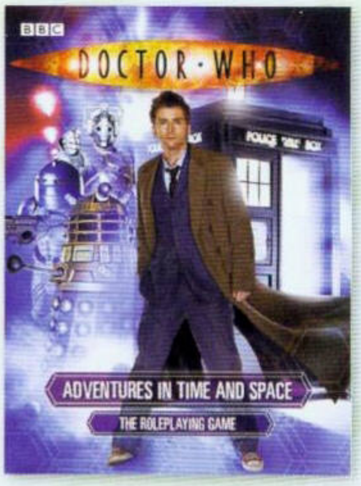
DOCTOR·WHO
ADVENTURES IN TIME AND SPACE

The first impression one gets when examining the contents is just how lush everything is. The standard of design is high and the game is packed with photos from the last four series. The *Player's Book* guides you through the character creation process and the basic rules. It also gives tips on how to roleplay for those who have never gathered up some dice, a group of friends and headed into the exciting, surprising and inexhaustible world of the imagination.

The Gamemaster's Guide repeats the character creation and basic rules, but goes into much more detail. The idea behind this repetition of the rules is so that when the Gamemaster is helping his players create their characters, everyone doesn't have to share one book. In addition, *The Gamemaster's Guide* explains nearly every aspect of time travel, Time Lords, the TARDIS, as well as a host of the Doctor's best monsters. The *Guide* rounds off with a helpful explanation of what a Gamemaster exactly does – which essentially comes down to being Russell T Davies or Steven Moffat for the duration of the game – as well as the director and the special effects team all rolled into one. It is the toughest role to play but also the most rewarding. Both *The Player's Book* and *The Gamemaster's Guide* are written with a genuine affection for the show and in a very convivial, and – dare I say it – a very British tone. Several times the writer, David F Chapman, advises you to settle down in a comfy chair with a nice cup of tea so that you can soak in the world of *Doctor Who*.

Lastly, there is *The Adventure Book*, which provides two short scenarios and a host of ideas for further adventures. There's a well considered set of rules based around one simple game mechanic. Characters are defined by six basic Attributes – Awareness, Coordination, Ingenuity, Presence, Resolve and Strength. These are rated from one to six (higher scores are possible but they are usually the province of Time Lords or other alien characters). As well as Attributes, characters have 12 standard Skills and a number of Traits that not only help define your character, but also affect the game in positive or negative ways, usually by affecting the dice roll.

For a character to achieve almost any action in the game – from leaping a magma flow to escape a pursuing Pryovile or creating a device that will interfere with the Nestene Consciousness' telepathic control – the same basic mechanic is used: roll two six-sided dice. To the result, add the number of the most appropriate Attribute, as well as the number of any relevant Skill; add or subtract any bonuses or penalties from any relevant Traits; and try to beat the Difficulty Number. Simple. (No, really!) Trying to do something when someone opposes you – such as wrestling a laser screwdriver from the Master – is classed as a Contested Roll. It is handled in exactly the same way as outlined above, except that the Difficulty Number is determined by the opposing character's roll.



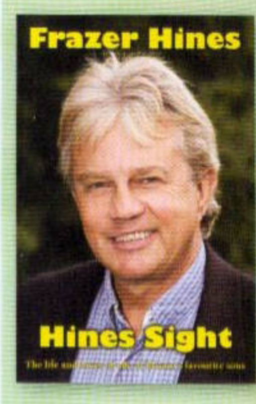
One of the most interesting concepts in the game is that of Story Points. Every character has them – some more than others – and they have numerous uses. You can spend them to add to the number of dice you roll to help make that all-important high score, if you're stumped for ideas and need a bit of a clue, help make your amazing techno-device that's going to thwart the Cybermen, or even reduce damage suffered. The uses are endless and innovative. Once the action gets going, points are spent swiftly, as the players try to defeat whatever monster the Gamemaster has thrown at them. The Gamemaster can award additional points to players throughout the game, for good roleplaying, great ideas – or simply by making everyone laugh!

The game is designed to encourage imaginative play and, cleverly reflecting the ethos and morals of the TV show by discouraging the use of brute force to solve problems. In fact, running away or allowing yourself to be captured is often the best idea.

Adventures in Time and Space, with its elegant game mechanics and clever design, is a well thought-out roleplaying system – easily the best yet created for the series – which enables players to really feel that they're in *Doctor Who*. Highly recommended. **BRADY WEBB**

DOCTOR·WHO
THE PLAYER'S GUIDE

Hines Sight



Hardback Telos Publishing Ltd
Written by Frazer Hines
RRP £25.00

FRAZER HINES' LIFE IS DEFINED by three passions – acting, horses and women. Hines talks a lot about the first two – his *Doctor Who* days as faithful companion Jamie McCrimmon to Patrick Troughton's Second Doctor are generously covered, albeit in material that will be familiar to die-hards. Overwhelmingly, however, it's Hines' romantic entanglements that characterise this autobiography the most.

Enrolled in the Corona Academy of Stage Training at the age of eight, Hines is immediately smitten by a leggy blonde called Carol. By 14, he's going out with two girls at the same time. Hines reflects that he's been lucky enough to have been involved with some of the most beautiful women in the country. And he's not wrong. Because of his career, over half of those to have taken his arm are household names. By the time he's playing Jamie, he's turning up to filming with Susan George, with the hope of getting the production team to take her on as a new companion.

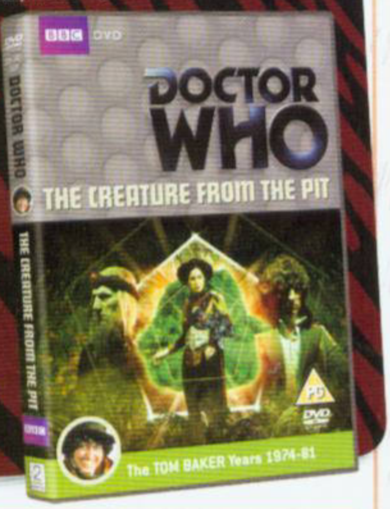
Hines Sight was originally released in 1996 under the title *Films, Farms and Fillies*, and aside from a few tweaks, a new foreword (written by The Krankies, would you believe?) and an epilogue, things have remained exactly the same. However, as the epilogue states, the last 14 years have been turbulent. Hines' second marriage has collapsed and he's faced some serious health issues. In *Doctor Who* terms, it means he's missed an opportunity to share his thoughts on the show's revival and his continued association with the series through his work on audio and DVD releases. Nevertheless, the material remains thoroughly engrossing. If ever an autobiography read like the amorous adventures of a Jack the Lad, then this is it. **VANESSA BISHOP**

THE WHEEL OF FORTUNE!

On offer this month are titanic audios, slippery scripts, an awesome autobiography and a glowing green monster on DVD. It *could* be you...

WIN! The Creature from the Pit DVD!

The Creature from the Pit is unleashed on DVD on 3 May, priced just £19.99. This legendary tale stars Tom Baker as the Fourth Doctor and Lalla Ward as Romana, and includes a wealth of extras, including a commentary, documentaries, a photo gallery and more! Thanks to 2|entertain, we've **FIVE** copies of the disc to give away to lucky readers who can tell us the correct answer to this big question of identity...



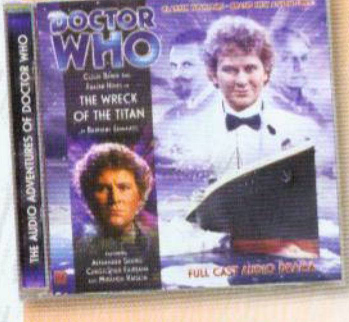
What is the name of the gigantic alien in *The Creature from the Pit*?

a) Erato
b) Eranu
c) Uvavu

Call **09011 542 221** to enter, or post us your answer, putting this relieved observation at the start of the **DWM** address: "THERE'S ONLY ONE LIKE THAT, THANK HEAVEN!"

WIN! The Wreck of the Titan CD!

The Sixth Doctor and Jamie are trapped aboard the RMS *Titanic* on its fateful maiden voyage in *The Wreck of the Titan*, May's full cast audio adventure from Big Finish. Colin Baker and Frazer Hines star and are joined by Alexander Siddig, Miranda Raison and Christopher Fairbank. The play costs just £14.99 on CD and £12.99 to download. Big Finish has kindly given us copies of the CD to give away to **FIVE** of our readers. To be in with a chance of being a winner, just answer this nautical question:



The Tenth Doctor also took a trip on a ship called the *Titanic* in which story?

a) *Voyage of the Damned*
b) *Voyage of the Darned*
c) *Voyage of the Dum Dums*

To enter call **09011 542 222**, or by post, putting this tragic text before the **DWM** address: "GLUB! GLUB! GLUB!"

WIN! Night's Black Agents CD!

Continuing his adventures with the Sixth Doctor, Jamie McCrimmon returns to his Scottish homeland where strange forces are at work. *Night's Black Agents*, read by Frazer Hines, is available in May to download for £7.99 and on CD for £8.99 from Big Finish. You could be one of **FIVE** lucky readers to win a copy by answering the following tartan teaser:

Which of the following outfits is Jamie most likely to wear?

a) A bow tie and a tweed jacket
b) A sporran and a kilt.
c) A kinky policewoman's outfit.

To enter call **09011 542 223**, or post your entry, putting these bonnie wee lyrics at the start of the **DWM** address: "I'LL TAKE THE HIGH ROAD, YOU'LL TAKE THE LOW ROAD!"

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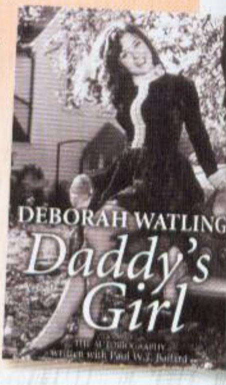
WIN! Daddy's Girl book!

Deborah Watling, who played the Second Doctor's companion Victoria, tells her own story in *Daddy's Girl*. She recalls the highs and lows of her life as an actress and reminisces about her time as a *Doctor Who* girl. *Daddy's Girl* is available on 17 May from Fantom Films at *www.fantomfilms.co.uk*. We have **FOUR** paperback copies, worth £10.99 each, plus one individually **SIGNED** and numbered limited hardback edition, worth £24.99, to give away. Just answer the following question:



In *Doctor Who*, what is Victoria's surname?

a) Waterfield
b) Waterworks
c) Waterlovelylady

Call **09011 542 224** to enter, or by post, putting Victoria's cooking advice at the start of the **DWM** address: "WHOOSH IT UP ALL TOGETHER!"

WIN! The Slide and other scripts!

Victor Pemberton's radio scripts are collected in Fantom Film's *The Slide and Other Radio Dramas*, available from 17 May. The book includes details of how the scripts informed his *Doctor Who* work, particularly *Fury from the Deep*. **THREE SIGNED** copies, worth £19.99, are up for grabs if you can root out the answer to this question:

Victor Pemberton's
THE SLIDE
And Other Radio Dramas

What destroys the Weed Creature in the 1968 *Doctor Who* story *Fury from the Deep*?

a) Victoria's screams
b) Victoria's dreams
c) Victoria's skin creams

Simply call **09011 542 225** to enter, or by post placing this ear-piercing cry at the front of the **DWM** address: "EEEEEEEEK!"

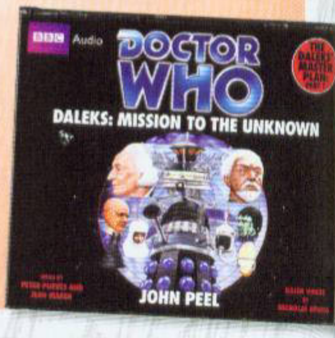
WIN! Mission to the Unknown CD!

Daleks: Mission to the Unknown is released on 6th May from BBC Audio. This new talking book is read by Peter Purves and Jean Marsh, and is available on CD from 6 May, priced £12.99. We have **FIVE** copies to give away to readers who can answer the following planetary poser:

On which planet do the Daleks meet with their alien conspirators?

a) The minty planet Kendal
b) The jungle planet Kembel
c) The library planet Kindle

To enter call **09011 542 226**, or enter by post placing this Billy-fluff at the front of the **DWM** address: "IF THE DALEKS ARE DOING SOMETHING DRASTIC THEN WE HAVE TO STOP THE DALEKS!"



HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 29 April and close at midnight on Wednesday 26 May 2010. Service Provider: Eckoh, 0870 880 4869

BY POST: Send to **Doctor Who Magazine 421**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 26 May 2010.

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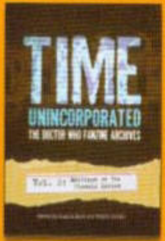

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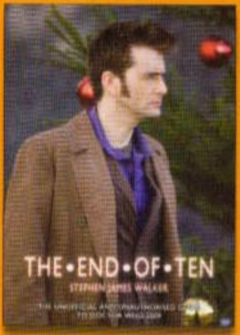

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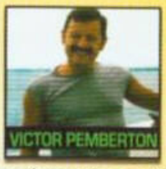

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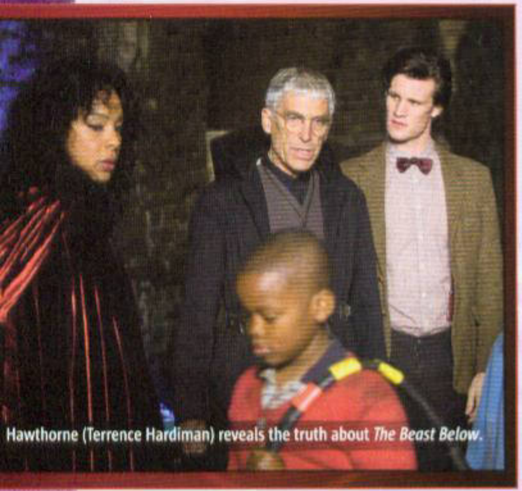
He terrified kids as the Demon Headmaster. Now they're grown up – and still scared of him!

Terrence Hardiman


Hawthorne (Terrence Hardiman) reveals the truth about *The Beast Below*.

Hello, Terrence. Is today a good day or a bad day?

"Not too bad. I'm just contemplating a cup of coffee, so I'm in a good mood."

How far into this interview do you think we can get before mentioning *The Demon Headmaster* [CBBC, 1996-1998]?

"[Laughs] You tell me! I've been in this business for a long, long time – 45, 46 years, I think. Good Lord, more than that – I started in 1961. My first ten years were in theatre. It was only when I went into television, in a police series called *Softly, Softly: Taskforce* [BBC, 1969-71], and later *Secret Army* [BBC, 1977-79], that I'd get recognised in the street. But after a while, people forget again. More recently, *The Demon Headmaster* has been the one, especially with the kids. What's lovely is, I work with young actors, like Matt [Smith] and Karen [Gillan], who will say to me, 'When I was a kid, I was terrified of you! In fact, I was a bit worried about meeting you.'"

"What's splendid is that ***Doctor Who* is one of the few programmes** left that **draws big audiences** and has **families watching together**..."

And then you take off your glasses and hypnotise them?

"That's true! Like *Doctor Who*, a lot of adults watched *The Demon Headmaster*, and I came to the conclusion that they were more afraid of me than the kids were. The parents were the ones hiding behind the sofa. When *The Demon Headmaster* started, and people were seeing me on the box as this horrible character, the local schoolkids found out where I lived. One wonderful day, my wife answered the door – I wasn't in – and lots of little kids were outside. 'Does the Demon Headmaster live here?' they asked. When she said, 'He does,' they screamed and ran off! I was an ogre figure, a demon king, but I wasn't really threatening, because they could deal with me – like when kids go to pantomimes. The bad guys always lose, don't they?"

When I was a kid, I was very jealous of my mate Sam, who went to a different school, because he said that you'd gone in and taken his assembly as the Demon Headmaster! Was Sam lying?

"Actually, I did do that."

Damn.

"The headteacher called a special assembly. He said to the kids, 'I've had enough of you. You've all behaved so badly, somebody new is taking over – someone dreadful!' And he walked off the stage, and I came on as the Demon Headmaster. There was a hushed silence – and then a great roar from these kids, as they realised they'd been had. [Laughs] We got a lot of fun out of that. I did it two or three times."

Now, you played Hawthorne in *The Beast Below*. Frankly, it was about time you did a *Doctor Who*.

"I know! I'd always wanted to be in one. I'd thought, 'Why have I never done one? I'm going to get to the end of my career and never do it. Don't they want me?' And suddenly one came up. I was delighted. All actors want to be involved in something that has that tremendous kudos. I'd been an on-and-off fan of the show for years. I remember the very early ones, long before most people were born. [Laughs] It's a wonderful mixture of something to frighten you, to amuse you, and to challenge you – and I suppose they've carried on that tradition ever since."

Well, yes. *The Beast Below* explores some quite 'adult' themes.

"Moral questions, yeah. Questions about life, and the choices that we make. It's lovely that *Doctor Who* can be a conduit for good writers to explore, through drama, the ambiguities of life... ooh gosh, this sounds a little high-flown. We mustn't lose sight of the fact that *Doctor Who* is an entertainment show, for heaven's sake. What's splendid is, it's one of the few programmes left that draws big audiences, in the old way of having families watching together. You meet people the day after a *Doctor Who* goes out, and it's a talking point."

You mentioned Matt Smith earlier...

"Ah, a charming young man. He's got an extraordinary quality – some people are blessed with it – you cannot but be fascinated by him from the moment he appears. He draws you in. He has that charisma, whether he knows it or not. He's got the youth, the energy, the interest – a dynamic quality. He impressed me enormously. I thought, this young man has a great, great future. He's a smashing Doctor Who.

The Demon Headmaster!

I've every faith that this new series is going to be a big success, and I feel proud to have been a little bit of a part of it. Have you got time for me to tell you one other funny thing?"

Go for it, Terrence.

"When we went to Cardiff for the readthrough, they read another episode, too [*Victory of the Daleks*] – one about Churchill. Well, the job I'd done the year before at the National was a play about Harold Macmillan, called *Never So Good*. The actor who'd played Churchill in that was Ian McNeice [*see last issue – Ed*], and there he was, his head shaved yet again, playing Churchill in *Doctor Who*! We had a good old catch-up, joking about the fact that we'd both be playing the same parts for the rest of our careers. I was always going to play rather sinister, Demon Headmaster-like characters, and he was always going to be Churchill! We'll see whether that's true."

Terrence Hardiman was talking to Benjamin Cook.

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